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ABSTRACT

This curriculum guide discusses an English language arts and basic skills program for the senior high school level. The program is designed to reflect the learner's point of view. The authors argue that education is not so much a matter of objectives or subject content as it is a matter of what happens to the student. Accordingly, this guide discusses teaching methods and activities that reflect what happens to students when they use language. The guide begins by discussing assumptions and expectations of the program. It then describes activities that reflect stages of a language cycle beginning when we become aware that a speaker or writer has said something to us. These stages, the major divisions of the guide, are identified as (1) "the way others say things are," (2) "the way I say things are," (3) "the way I say things might be," (4) "the way I say things should be," and (5) "the way I say I am." The guide also includes a discussion of basic skills for the writing program and supplementary material (a black literature model, children's literature resources and activities, notes on improvisation, choices for story endings, and the language of song), that may be used with the guide. [See CS 200 357 and CS 200 358 for related documents.] (Author/DI)

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ED 074489

THE ENGLISH LANGUAGE ARTS AND BASIC SKILLS PROGRAM
of the
Bellevue Public Schools

Draft Two

October, 1972

SENIOR HIGH LEVEL

CS 200 359

In Production by Teachers of
Bellevue Public Schools
Bellevue, Washington

James W. Sabol
Coordinator for English Language

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1972

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PREFACE TO THE SECOND EDITION

Draft Two of the Bellevue English Language Arts and Skills Program is a remarkable document. Draft One was a considerable achievement in that district-wide committees of teachers and parents could agree, even in a tentative way, upon a single set of Expectations for all students in the Bellevue schools. Having arrived at a first draft of these experiences in English, the amount of work that followed in writing sample activities, producing EEE kits, and correlating pages of New Directions in English, was truly prodigious.

In the light of this great amount of work, I find it remarkable that the Curriculum Department and contributing teachers would, at the end of the first year, take the trouble to interview every teacher of English Language Arts in every building of the district, invite criticism, then go back to the drawing board to produce the kind of program that even more nearly represents the wishes of the majority.

This is a responsive and responsible process. In a democracy there can be no other way, and I consider it a tribute to Bellevue teachers that they should embrace such a process in searching for better ways to teach children.

Clearly, each of us has an obligation to help carry out this program. Teachers will need to work with it and contribute to it, department leaders and principals will need to help introduce and implement it, curriculum representatives will need to provide in-service training for it. And none of us should be surprised if it is necessary to revise the program again, and yet again, until we are satisfied that it represents the finest educational experience possible for the students entrusted to our care.

William H. Morton

William H. Morton
Superintendent of Schools

THINGS WE HOPE YOU WILL LIKE ABOUT DRAFT TWO

Last year we gave it a try and said tell us what you think:

Some teachers said that the Expectations are not clear enough, so we tried to rewrite them in the clearest possible language.

Other teachers said that they sound too much like objectives, so we tried to rewrite them to be experiences as clearly as possible.

New teachers and practice teachers said thanks for giving us at least something to go on.

Parents said thank you for telling us what our children are supposed to learn. We hope we've done that again.

The board of education said show us the basic skills, so we put all the basic skills in one handy section behind its own divider tab.

Principals said more in-service is needed, so we have created a format that lends itself more readily to swapping ideas.

People who care about people said that the program uses "his" and "he" when people of both sexes are meant. So the Expectations have been purged of chauvinist expressions, but not all of the activities have yet been edited.

Everybody said you have too many activities for the first sections but not enough in later sections. So we tried to get more activities in all sections.

Most people said it's an entertaining if not proven idea that there can be just a single set of expectations K-12, so we kept just one list hoping that English really is the same subject K-12.

Nearly everybody said it's a good idea to have published a program based on the exchange of ideas around common Expectations and not try to tell us how to teach, so we kept that feature.

Some things we still haven't solved:

We still don't know the best order for the Expectations so you'll have to make your own sequence.

We still need many more activities, so we encourage you to contribute them.

We still are very far behind on the production of triple E kits. After publication of this notebook, in-service and kit production are our next priorities.

People Who Planned It All

English Coordinating Council Members from 1969 to 1972 and Junior High School Department Representatives

John Abrams	Ringdall Junior High School
Ralph Allen	Ashwood Elementary School
Sharon Bailey	Parent, North Zone
Sandra Clark	Sammamish High School
Richard Curdy	Bellevue High School
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Rick Moulden	Bellevue Junior High School
Beverly Pelto	Chinook Junior High School
Elwood Rice	Highland Junior High School
Maxine Singletary	Tillicum Junior High School
William Spieth	Tillicum Junior High School
Janet Sutherland	Interlake High School
Richard Ward	Off Campus High School
David Weld	Hyak Junior High School
Derek Whitmarsh	Tillicum Junior High School

Space does not afford mention by name of all the individual parents, consultants, teachers, and students who have contributed their thinking to this program through coffee hours, faculty meetings, department meetings, and committee meetings. The district's debt, however, would be incompletely recorded without grateful acknowledgement to the following groups:

Central Washington State College
Consortium of Washington Education Centers
Curriculum Through Community Planning Group
District English Language Advisory Committee
Direction for the Seventies English Language Study Group
English Instructional Materials Committee
National Council of Teachers of English
Presidents Group and Individual Chapters of PTA and PFO
Regional Composition Project
Washington State Council of Teachers of English
Washington State Supervisor of English Language Arts and Reading

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Peg Foltz	Lake Hills Elementary
Nancy Jones	Interlake High School
Tia McClure	Newport High School
Kathy McKee	Hillaire Elementary School
Rick Moulden	Bellevue Junior High School
Judy Munger	Newport High School
Ron Munson	Lake Heights Elementary School
Linda Oman	Lake Hills Elementary School
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Rita Smith	Newport High School
Janet Sutherland	Interlake High School
David Weld	Hyak Junior High School
John Wilson	Ringdall Junior High School
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Kathy McKee	Hillaire Elementary School
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Cyndy Rekdal	Lake Hills Elementary School
Elwood Rice	Highland Junior High School
Christina Volkmann	Eastgate Elementary School
David Weld	Hyak Junior High School
Derek Whitmarsh	Tillicum Junior High School

A FEW WORDS ABOUT THOSE RED INDEX TABS

The organization of this year's edition of the program is an attempt to reflect the learner's point of view. For the learner, school is not so much a matter of objectives or subject content, as it is a matter of what happens to us. "Today, the teacher read to us." "Yesterday, she took us for a walk." "Tomorrow, she's going to put us into groups."

The index tabs represent what happens to us when we use language. In a common instance, a language cycle begins when we become aware that a speaker or a writer has said something to us. We respond--in the most generalized terms--by saying (1) *That's the way he says things are.* Then we are inclined to add (2) *This is how I say things are.* In doing so, we are likely to continue with a speculation (3) *This is the way things might be,* or an affirmation (4) *This is the way things ought to be.* Having said so much, we are led naturally to wonder (5) *What am I like, myself?*

As much for a kindergartner marching to the rhythm of a story, as for a twelfth grader struggling with patterns of light and dark imagery in Macbeth, the statements above describe an important way we use language to bring order to our experience. We have chosen it for this program because we think it is one way of making sense not only to kids but to everyone who wonders about the organization of English as a school subject.

Due to non-reproducibility, the information on the tabs has been transferred to the first page of each section.

DISTRICT ENGLISH PROGRAM ASSUMPTIONS

RESOLVED: That the district English program be based upon the following assumptions about the human condition and that they be translated into the classroom experience of the students:

We study our language because it enables us to understand and value our humanity. It helps us to see the nature of these characteristics of man:

MAN AS A LEARNER:	As a manipulator of verbal and non-verbal symbols.
MAN AS A COMMUNICATOR:	As a speaker, writer, reader: to get and give according to ordinary needs.
MAN AS A REASONER:	As a believer, a thinker, a speculator, a moralizer, a definer, a systematizer; As a person sensitive to ethical choices, as a creature of intellect; As a responder to the ideas of others in literature, from a classifier of fact and opinion to a formulator of his own view of the world.
MAN AS A WORKER:	As a user of tools: of language as a tool; as a master of mechanics; from punctuation of sentences to sensitivity to the way words weight a sentence. As an inventor As a maker of decisions about language, with language As a user of generalizations As a sorter of facts As an orderer of details and generalizations.
MAN AS AN ARTIST:	As a creator with words: as a user of images, metaphors and symbols; from recognition of the energy of a concrete word to the arranger of these words in patterns of sound and sense; As a poet, an appreciator of imagery and form As an arranger of new groupings, as one who sees new connections As an aspirer, an imaginer.
MAN AS A SOCIAL CREATURE:	As a family member, a community member; as a creator of order, systems; from an observor of the amenities to a person who sees himself inextricably involved in mankind. As an organizer of institutions, as a maker of laws As a person aware of poverty, injustice, disorder.
MAN AS A COMPASSIONATE CREATURE:	As a lover, as an emotional creature, as a sufferer; from a person able to express his own feelings in words to a person sensitive to the feelings of others, aware of patterns of relationship. As one who understands the value even of silence as part of the language of man.

ADOPTED UNANIMOUSLY BY THE ENGLISH COORDINATING COUNCIL FEBRUARY 3, 1971

ASSUMPTIONS AND EXPECTATIONS

THE DEVELOPMENTAL EXPECTATIONS

Of The English Language Arts Program Of The Bellevue Public Schools

Second Working Draft

I. THE WAY OTHERS SAY THINGS ARE

Language involves our understanding of what someone else has written or said; *this is the way he says things are. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

1. To read the literature of our own culture and to respond to what has been suggested about what it means to be human
2. To read at least some literature from other cultures and to respond to what has been suggested about what it means to be human
3. To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature
4. To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization
5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?
6. To experience the writer-as-artist's means of picture-making: images, metaphors, symbols
7. To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness.
8. To interpret a person's statement or act as a dramatic thing: the person as actor, the person's statement as action, the person's listeners as audience, the person's location as scene, the person's reasons as purpose, the person's manner as method
9. To consider the impact of time, place, and context upon another person's idea

10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical

11. To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application

12. To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory

13. To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

14. To investigate the many ways in which people's perceptions and attitudes are formed and changed

15. To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage

16. To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces

17. To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker

18. To explore the ways in which language changes

II. THE WAY I SAY THINGS ARE

Language involves our response to what someone else has written or said; *this is the way I say things are. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

19. To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving

20. To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies

21. To translate into language information that comes from the senses

22. To deal with an idea on various levels of concreteness from specific to universal

23. To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

24. To assume various roles in order to test the impact of those roles upon an idea

25. To stay with an idea long enough to see it develop or change

26. To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process

27. To express an idea in a non-verbal medium

28. To work with the constructions of words for a larger vocabulary

29. To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"

30. To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord

31. To revise ideas reflecting the reactions of a live audience

32. To apply preserving skills in written composition: spelling, punctuation, capitalization, usage, appearance

33. To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

34. To have a piece of one's work published

35. To be involved in a dialogue about one's own writing and the writing of other students

36. To work together on a common project

III. THE WAY I SAY THINGS MIGHT BE

Language involves our statement of what we have imagined, dreamed of, speculated upon; *this is the way I say things might be. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

37. To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties

38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students

39. To speculate on how something came to be the way it is or to be said the way it was said

40. To confront events that require predicting possible effects

41. To speculate about what people might become

42. To invent, expand, and transform sentences

43. To experiment with word invention; to speculate about outcomes of our changing language

44. To investigate the difference, if a statement had been made by a different person or in a different time

IV. THE WAY I SAY THINGS SHOULD BE

Language involves our response to what we have inquired of, investigated, researched; *this is the way I say things should be. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

45. To encounter a situation in which judgment must be reserved until all of the evidence is in

46. To make and support a value judgment

47. To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results

48. To be involved in establishing criteria for selecting the best way of doing something

49. To seek out criteria for the best way of communicating in a specific situation

50. To attempt to persuade another to one's own belief

V. THE WAY I SAY I AM

Language involves a private statement to ourselves;
this is the way I am. . .

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

51. To state to one's self a view of the relationship between the self and other people, other places, other times

52. To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself

ALL NUMBERS ARE FOR EASE OF REFERENCE; THEY DO NOT IMPLY A SEQUENCE

1

To read the literature of our own culture and to respond to what has been suggested about what it means to be human

THE WAY OTHERS SAY THINGS ARE

_____ Elementary _____ Junior High ✓ Senior High

Choose one of the following passages and relate it to the ideas and people presented in "Death of a Salesman":

> "I am trying to define what a human being should be, how he can survive in today's society with having to appear to be a different person from what he basically is."
>
> -- Arthur Miller
>
> The history of man is a ceaseless process of overthrowing one determinism to make way for another more faithful to life's changing relationships. And it is a process inconceivable without the existence of the will of man.
>
> -- Arthur Miller

* * *

Read several literary works which seem to comment about the essential goodness or evilness of human nature. Is human nature basically good but corrupted by society? Or is human nature basically evil but brought under control or improved by society? For example, compare and contrast Huckleberry Finn, Catcher in the Rye, Lord of the Flies, A Separate Peace.

* * *

What are the deepest values of American culture? How important is a man's property to his sense of dignity as an American? Read Steinbeck's Grapes of Wrath and compare it with Hansberry's A Raisin in the Sun. What values and attitudes do the families have in common? How much do these "minorities" share the values of the majority?

* * *

In "I Am Waiting" what does Lawrence Ferlinghetti suggest about the America he sees? Explore the implications of his allusions to "make the world safe for," the Second Coming, Grapes of Wrath, Billy Graham, Elvis Presley, Salvation Army, Ike, "meek to be blessed and inherit the earth," "lie down together," Great Divide, "general practitioner," Mayflower, Lost Continent, Ole Man River, "sweet desegregated chariot," Ole Virginie, Lookout Mountain, Tom Sawyer, Tom Swift, Alice in Wonderland, Childe Roland, Aphrodite. What do these have to do with America? Make a list of images you could use to create a word impression of America. Would your tone be complimentary, negative, wishful, or what? How much are traditional American values a part of your own values?

* * *

Explore F. Scott Fitzgerald's America through a study of "Winter Dreams" and The Great Gatsby. What are the comments made about American values, morality, and humanity? How are the works to be seen as prophecy?

* * *

Write about or discuss "The American Dream." What is it? What is it for you individually? Discuss the diversity of immediate reactions to the questions (perhaps by reading responses aloud).

* * *

Use Ellison's Invisible Man to explore the promises this society has made, the extent to which its ideals have been partially unrealized.

* * *

Examine "America" as Mark Twain explored it in Life on the Mississippi Roughing It, and Huckleberry Finn. Compare to later Twain.

* * *

Consider the myth of the American West by using Smith's Virgin Land, Twain's Roughing It, Black Elk Speaks, etcetera. Use television and popular visions of the west and their implicit conceptions of destiny and morality. Incorporate the west of Steinbeck's Grapes of Wrath from a mythic point of view and consider the visions of the "garden" as they appear in West's Day of the Locust, Allen Ginsberg and Richard Brawtigan's Trout Fishing In America. Among the painters of the west, Albert Bierstadt might be especially provocative.

* * *

When is there a difference between being an American and being human? What are the causes or sources of the distinction? Why does it exist? Should it? Suggested readings: Twain's "Comments On The Killing Of 600 Moros," "A Defence of General Funston" and "To A Person Sitting In Darkness." Dee Brown's Bury My Heart At Wounded Knee. James Baldwin's "The Discovery Of What It Means To Be An American." H.L. Mencken. Horace Miner's "Body Ritual Among the Nacirema."

* * *

Examine a number of statements by a single author. Use, for example, these works by William Saroyan: The Daring Young Man on the Flying Trapeze (Preface, story. 70,000 Assyrians, Go Fight Your Own War), The Human Comedy, My Name Is Aram, selected dramatic works. The point would be to accumulate a view of America as an individual artist has developed it. Steinbeck would be equally interesting in this regard: In Dubious Battle, "The Raid," Grapes of Wrath, Travels With Charley, news articles on Viet Nam.

* * *

Golden Boy and Death of a Salesman

Compare Joe and Willy. What is essentially American about their experiences, their dreams, their myths? What is universal? What does Willy sell? What does Joe "sell"? Could Golden Boy be seen as Moody's tragedy? Salesman as Happy's? Other resources are films: A Place in the Sun, The Harder They Fall; T.V. play: Requiem for a Heavyweight; novels: American Tragedy, House of Mirth, Age of Innocence.

* * *

Read one author in depth. Write a paper evaluating that author's writing:

1. Of what significance is this author in world literature?
2. The principal subjects with which this author deals.
3. The period of years and the general environment in which this author wrote.
4. A description of this author's style, and examples to support your opinions.
5. Both the strong and weak points of this author's writing from the critics' point of view as well as from your own.

* * *

Read "Hello Out There" by William Saroyan. What does the young man mean when he says, "Hello -- out there"? Look at the young man's language where he talks to Emily. Do you think he's sincere? How can you tell? Would you call him a rapist? A gambler? Is that all there is to know about him? Why does he call Emily "Katy"?

* * *

How do you "read" the lyrics of modern music? What do they say about today's youth culture?

* * *

2

To read at least some literature from other cultures and to respond to what has been suggested about what it means to be human

_____ Elementary _____ Junior High ✓ Senior High

How does a tribal, community-centered culture differ from an urban, business-centered culture? What are the advantages and disadvantages of each? Is it possible for the two types of cultures to coexist in a "small world" like ours? Read Cry, the Beloved Country by Alan Paton. How do the two cultures affect each other in South Africa? Remember that Alan Paton is a white South African. For a black African's perspective of the impact of cultures meeting, read Things Fall Apart, by Chinua Achebe.

* * *

Invite a guest from another culture to discuss his culture's value systems. What is family life like? How are old people viewed? What personal characteristics are most respected? What traditions are most strongly upheld? What rituals are observed?

* * *

Examine proverbs of other cultures to explore their value systems. How do they compare with American proverbs? Do they reinforce or contradict our own values? How does the language differ?

Examples:

You can't build a house for last year's winter. (Ethiopia)
Don't cry over spilt milk.

When spider webs unite, they can tie up a lion. (Ethiopia)
United we stand, divided we fall.

A close friend can become a close enemy. (Ethiopia)
Make new friends, but keep the old. One is silver and the other gold.

Slowly, slowly -- an egg will walk. (Ethiopia)
The early bird gets the worm.

The frog wanted to be as big as the elephant, and burst. (Ethiopia)
If at first you don't succeed, try, try again.

* * *

Flaherty's film Nanook of the North provides an opportunity to compare Nanook's advantages and disadvantages with the experience of students as a source of writing and discussion.

* * *

Questions while reading The Odyssey

1. What heroic qualities does Odysseus exhibit under conditions of stress and in situations of ease? How does he differ in these respects from his men?

2. What are the admirable qualities displayed in the persons of Nestor, Menlaos and Alcinous? In what way are these men ideal rulers?

3. What do the following have in common: Calypso, the land of the Lotus, the Cyclops, the Laistrygonium, Circe, the Sirens, Scylla and Charybdis? In what way is each a different aspect of the same thing?

4. In what way do they present hazards for the hero? What is the significance of these hazards at the symbolic level?

5. In confronting these hazards what does Odysseus learn? How does he change? At what levels of meaning do these changes take place?

6. In what ways are the various monsters or supernatural beings antithetical to the hero?

7. What qualities and behaviors do the suitors display that are parallel to that of the monsters and supernatural beings?

8. What characteristics of Odysseus stand out in contrast or comparison to those of other characters in the book?

9. What characteristics and behavior patterns do the suitors and ogres have in common? What aspect of life or humanity do they represent? What is it that they do to men and to life? In overcoming them what does Odysseus learn? Literally? Symbolically? Over what kind of evil force has he really conquered?

10. What is the literal and symbolic significance of Odysseus returning home in disguise?

11. In what literal and symbolic ways have Odysseus' trials been a preparation for his final action against the suitors?

* * *

Mythology! Inquire into the belief in the power of names. Read "The Fifty-first Dragon" by Heywood Broun in Essays Old and New, Ed. Jameson, for inquiry into the power of words. What about Rumplestiltskin?

* * *

3

To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature

____ Elementary ____ Junior High [✓ Senior High]

When have you been particularly absorbed in a book or movie? What characters have you particularly understood? What are the strengths and limitations of encountering experiences indirectly through literature, movies, art, and other media? Read *Ecclesiastes* in the Old Testament. What value does the writer see in attempting to gain knowledge? What limitations does he see? How about *Siddhartha*?

* * *

Read about characters who have crossed the time barrier in "By the Waters of Babylon," "The Dragon," *Our Town*, *A Connecticut Yankee in King Arthur's Court*, "The Lost City of Mars," *The Mysterious Stranger*, "Rip Van Winkle," *Lost Horizon*. Most of us assume that visiting another time period is impossible. Why have so many authors written about doing so? What kind of perspective does it give the reader? If you could become a part of another time period, when would it be?

* * *

How can actors play roles that are very different from the kind of people they are everyday? Compare Caroll O'Conner with Archie Bunker of "All in the Family." (See *TV Guide*, November 20, 1971.)

* * *

Students may pick a central character from a play being read in class, one that is present in a majority of the scenes. They can write diary entries as if they were that character. They should record their character's thoughts and feelings in response to other characters and events in the play.

* * *

Students are asked to close their eyes, relax, and imagine themselves with the characters in the setting of a story. Example: Students imagine themselves preparing to leave with the Joad family (Grapes of Wrath), looking over the land for the last time before starting their journey to California, feel the wind blowing dust into their eyes and mouths, see the sagging shacks now abandoned. How are we dressed? How do the other family members look? How does the old truck look when it's ready to go? How do we feel about leaving our home and land? Then students may imagine themselves on the road to California, riding in the back of a crowded truck, finally stopping to camp for the night and being ordered to leave by the local townspeople. How are we treated? What do the townspeople say to us? How do they look at us? What do they seem to think about us? Are we the persons they think we are?

* * *

For many suggestions on how to get students to relate their reading to their own experience, see Human Teaching for Human Learning by George Isaac Brown (from the Esalen Project on confluent education).

* * *

Read Steinbeck's "Molly Morgan." Write a soliloquy for Molly telling how she felt about her discoveries about her father.

* * *

To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization

_____ Elementary _____ Junior High __✓__ Senior High

Some questions which relate theme to structure: In Golden Boy how would the idea of the play be changed if, instead of killing his opponent in the ring, Bonaparte were killed? In Salesman how would the idea of the play be changed if the Requiem were not performed?

Some questions which relate theme to characters: In Golden Boy how would the idea of the play be changed if Joe, instead of speeding off to his death, resolved to become a violin teacher?

In Salesman how would the idea of the play be changed if Willy killed himself, not to provide money for Biff, but in despair over Biff's last words to him?

* * *

Students may buid a list of critical questions about character, setting, theme, plot, and so forth, which would be helpful to ask about literature. They should be questions which help give a reader more insight into the work rather than questions calling for facts or information given in the story. The list should be left open for additions and revisions.

* * *

A list of short stories for studying the elements of fiction:

Plot: Wright, "Big Boy Leaves Home"
Buck, "The Enemy"
Hawthorne, "Young Goodman Brown"
Bierce, "Occurrence at Owl Creek Bridge"

Setting:
Steinbeck, "Flight"
Conrad, "The Lagoon"
Hemingway, "In Another Country"
Aicken, "Silent Snow, Secret Snow"
Faulkner, "Dry September"

Characterization:
Salinger, "A Perfect Day for Bananafish"
Chekov, "The Student"
Mansfield, "Miss Brill"
Anderson, "Hands"
Saroyan, "The Parsley Garden"
Lawrence, "Rocking Horse Winner"

Theme:
Wolfe, "The Far and the Near"
Hemingway, "Soldier's Home"
Wells, "The Country of the Blind"
Hemingway, "A Clean Well Lighted Place"
Brautigan, "The Cleveland Wrecking Yard"

Speaker:
Lardner, "I Can't Breathe"
Lardner, "Haircut"
Fitzgerald, "Winter Dreams"
Porter, "The Jilting of Granny Weatherall"
Algren, "A Bottle of Milk for Mother"
Mansfield, "The Garden Party"

* * *

What generalizations can you make about plays? How does the form (dialogue) determine the content? Look at each type of literature encountered for structural similarities, and find how types differ.

* * *

In a study of A Midsummer Night's Dream (for example):

Describe the four story-lines in the play. What one event holds these plots together? Which of the stories involve conflict? How fully are the conflicts resolved? What incident initiates the action of the play? How do you feel about the lovers? How do you think Shakespeare felt about them? Did he think they ought to act differently (was he being cynical, satirical) or was he enjoying their foibles?

What does the play say about young love? Consider what we are told about the prior experiences of Theseus and Hyppolyta.

Classify the characters under the following headings: lovers, fools, fairies. What are the characteristics of each group? Which of the characters seems in control of things and which are controlled by others? Which characters are able to change in the course of the play and which are not?

Why do we laugh at The Terrible Tragedie of Pyramus and Thisbe?

How well do we know the Ahtenian lovers? How clearly are they differentiated from each other? To what extent do they change or develop in the play? Do you have to keep looking in Cliff Notes to tell who's who? Why? Is this a weakness in the play? Could we be detached enough to laugh at the character's plights if we knew them better? What kind of psychological distance do you have to have from an unfortunate event in order to laugh at it?

Contrast the two settings of the play. Have they any symbolic meaning? Look closely at the kinds of actions that take place in each setting.

In the play, the fairies are real characters who take a real part in the action, and the flower potion is real pansy juice which helps complicate and finally resolve the action. But in life, young people sometimes change their love choices quite unaccountably without supernatural help (and in fact Demetrius did before the play begins). What might the fairies and magic potions signify?

How do the images and metaphors of sight and vision relate to the idea of the play?

Discuss the language used in the play: Examine the conversation between Lysander and Hermia in Act One, Scene One; what are the characteristics of the language of the lovers? Examine the dialogue in Act One, Scene Two. What are the characteristics of the workman's language? What are the characteristics of the fairies' language?

* * *

To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?

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State and develop interpretations of a work by casting them into subject/predicate format:

Subject ____________________ / Predicate ____________________

(topic the author is writing about) (assertion the author is making about his topic)

starters:

Life/is ____________________

To grow up/is to ____________________

Human nature/is ____________________

To be human/is ____________________

War/is ____________________

* * *

To explore the idea of success:

1. Copy down lines from the play "Death of a Salesman" which define success in terms of the play.
2. Pick the character from the play who you feel is most successful by the end of the play and tell why.
3. Bring, copy, or write at least one poem expressing (somehow) SUCCESS. Be able to explain how it relates if it is not evident and seldom mention the word success if you write it (usually never).
4. Bring to class one picture expressing or representing SUCCESS. (You can cut it, draw it, paint it or make it somehow.)
5. Write at least one dazzling paragraph defining success.
6. Make a list of questions that need to be asked for you and others to understand success.
7. Interview at least one "older" person (your parent if you have one willing), asking them questions about success, writing up their responses, showing it to them, rewriting to satisfy them that it says what they mean.

* * *

Study Twain's Mysterious Stranger. Twain's intention, he said, was to "tell what I think of man, and how he is constructed, and what a shabby, poor, ridiculous thing he is." How well does Twain succeed? What problems does one encounter in trying to determine Twain's position? Consider these possible readings of the book: (a) Satan is the voice of Evil, since his intention is to destroy Faith. He is the Satan and one can prove it. (b) It doesn't matter whether Satan tells the truth or lies, since he allows Theodore to see the human race for what it is. (c) In this book Mark Twain is Satan and The Mysterious Stranger is his seductive propaganda. (d) Given Twain's notion that humor is the only possible defense against man's "poor little existence on earth," the book should be seen as embodying that intention.

* * *

Introduce Camus' The Stranger with a consideration of the essay "The Myth of Sisyphus" and appropriate selections from his Notebooks. Of special use in illuminating crucial issues would be "The Spring is Wound Up Tight" speech, by the chorus, from the middle of Jean Anouilh's "Antigone."

* * *

Focus on the following questions after reading Siddhartha and one of these other novels by Hesse -- Demian, Beneath the Wheel, Narcissus and Goldmund:

What is the nature of the situation which the character finds himself in as the book opens?

What conflict arises? What issues or values are at stake? Why does it create a problem for the character?

What elements of emotional chaos, absurdity, madness, or dreams appear in these books?

What psychological truths may be deduced from the experiences in which the character is involved?

Is the character believable in human terms?

Is the character responsible for the resolution of the conflict? Does he create his own destiny?

How pertinent to life are the struggles and problems encountered in these books?

Do you find a unique approach to a popular subject?

Conversely, is there anything irrelevent or nonsensical in these books?

Have the books changed your own way of thinking about yourself?

A panel of students may select comments from student papers and present them to the rest of the class. Tape the general discussion and play back the next day to see if the points brought up and discussed were valid. Edit the tape and reprint the highlights.

* * *

A test for any novel, play, film: What are the questions the work asks? Which are answered by the work itself? How? Which are not?

* * *

6

To experience the writer-as-artist's means of picture-making: images, metaphors, symbols

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Describe the poker table and the breakfast table as central symbols in A Streetcar Named Desire and Come Back, Little Sheba.

* * *

Symbolic naming of characters is a device frequently used in Invisible Man. Describe the effects gained through this device.

* * *

Divide the class into several small groups and give each group a rearranged poem on a ditto or on tagboard and cut into fragments. Ask each group to arrange the poem as they think it was written originally. Each group should be able to explain and defend its final arrangement of the poem to the rest of the class. Finally, compare the student arrangements to the original and discuss any discrepancies that exist between the two.

* * *

For a study of metaphor, ask one student to leave the room while the others select a student to be "it." When the student outside returns, he must try to find out who is "it" by asking questions such as, "If this person were an animal what kind would he be," or "If he were a car what kind would he be," so that the answers are metaphors ("He would be a Mercedes," or "He would be a gooney bird.")

* * *

Some poems with powerful images:

"Meeting At Night"
Robert Browning

"On Moonlit Heath and Lonesome Bank"
A.E. Housman

"Spring"
Gerard Hopkins

"A Description of the Morning"
Jonathan Swift

"To Autumn"
John Keats

* * *

Study the way one humorous writer uses figures of speech. Make a collection of figures of speech that have humorous potential. Explore the possibilities for humor of the mixed metaphor and the cliche blend. Inquire if funny things can be beautiful, too. (How about beauty contests?) Try Aristophanes' The Frogs for a comic study of the immortality of literary values.

* * *

Look at metaphor in song and make a collection of your favorites. When does a metaphor become a cliche? What do the prevalent metaphors tell you about the things in their environment that the metaphor-makers or the image-users feel close to?
What are some songs that you feel are really beautiful? Would it trouble you to show us how some words, phrases, images, or metaphors contribute?

* * *

Make some metaphors. Use some images. See what you can accomplish with them. Look at some Shakespearian sonnets. Then, try to carry out or extend a single line of metaphor through a single poem or sketch.
Look at Herbert's "Prayer" to see how many different metaphors can be attached to a single topic. Try that too.
Look at the film "The English Language" expecially for the section on how politicians use metaphors.

* * *

Determine what a particular science fiction writer does with imagery, metaphor, and with his sense of the beauty of objects and words to attract you to his writing. Where do you find the author thinking of what is beautiful as well as what is interesting or sensational? What will be the way of determining standards of beauty in your perfect state? Write and translate some metaphors in your invented language. What do the metaphors reveal about people's surroundings and their feelings for them?

* * *

Find out how myths have usually been transmitted in the form of stories or verse. Pick a favorite myth transmitter, get as close to the original language as you can, and determine why you like the way it has told the story, sung the song.
What are some characteristic ways of speaking that you find in myth? Which do you like? What is there about beauty that myth lends itself to it?
What is there about myth that is beautiful?

* * *

Inquire into minority opinions about standards of beauty.
Read Autobiography of Malcolm X. What information do you find there about how the black concept of personal beauty has changed, and why? Who imposes ideas upon us about standards of beauty in language? To what extent does the color and flavor of your language have to relate to your background?
Look at deliberate use of imagery and metaphor to plead a cause: hear Joan Baez's "Baptism." Read Poems of Protest, Old and New.
How are Woodie Guthrie's ideas about beauty in language different from Rogers and Hammersteins'? What does a minority point of view have to do with it? Are standards of beauty always imposed on a minority by a majority, or can a minority dictate them? How does this work?

* * *

Ask about the nature of the beautiful. Who determines it? Are you satisfied with the standards we have for beauty now? What do you think should determine fashions in the objects we wear and use? How important is the beauty of your natural and man-made environment to you? See Wordsworth.
What about your environment of words?
What have philosophers and poets said about metaphor. Read MacLeish, Poetry as Experience. Are all human creations some kind of metaphor for the way man feels toward nature? What is the value and the danger of clothing an idea in sensuous imagery? What is the relationship between apprehension of beauty and knowing the truth? Look at the ideas in Keats' "Ode on a Grecian Urn." Look at the art slides entitled Romanticism and Realism in the McGraw Hill Program of the World's Art.

* * *

Study one work of literature that is also a religious text: To what extent does it rely on imagery, metaphor, a consciousness of beauty? Try looking at just the figures of speech in the Psalms. What does the use of this kind of language tell you about the values of the writer? Do you think it adds anything to the religion? How do you feel about the language of sermons, or prayers? Try listening to and reading a John Donne sermon, a Herbert poem. Look at Japanese Haiku as an expression of Zen belief. Is there any connection between the language a person uses and the respect he has for human life?

* * *

Are you conscious of people's metaphors or characteristic expressions as clues to their personality? Look at the way you use images to say what you mean.
Make a collection of your favorite and most colorful expressions.
Make a collection of poems, quotations, etc., that involve special uses of language and which have a special significance to you. What does your collection tell you about yourself?

* * *

In a study of haiku, notice how, in many poems, the poet plays visual tricks and waits until the third line to reveal the identity of the image. Why? How does your perception of lines 1 and 2 change when you know the content of line 3?

Long, thin, hollow shell--
Oars whip along together:
Hairy centipede.

--From a student's work in
A Student-Centered Language Arts
Curriculum, Grades K-13, Moffett.

* * *

To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness

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A Variety of Viewpoints About Alienation

What is central to the definition of alienation?
How do individualism and alienation differ, as in Thoreau?
Is there a positive side to alienation? Can the individual, group, or society benefit from alienation? How?

See: The Stranger, The Fall, Notes from the Underground, "Metamorphosis," "Waiting for Godot," Walden, Native Son and They Shoot Horses Don't They? The Scarlet Letter, "Hands," "A Perfect Day for Bananafish," Of Mice and Men, Hamlet, The Overcoat

Songs: Fixing a Hole, Fool on the Hill and Eleanor Rigby

Film: Rebel Without a Cause

Other resources: "Human Condition," Thom Gunn
"The Nameless Ones," Conrad Aiken
"The Stranger Song," Leonard Cohen
"You Don't Know My Mind," Josh White
"Mind Gardens," David Crosby
"A Coney Island of the Mind," Ferlinghetti
"The Unknown Citizen," W.H. Auden

* * *

Careful preparation for a field experience includes reading Man Alone. Small groups or individuals could then visit one of the following: Harbor View Mental Ward, Harbor View Emergency Ward, agencies in Seattle's Central Area, a home for the aged, First Avenue and Pioneer Square, Department of Welfare, Washington Children's Home, meeting of Alcoholics Anonymous.

* * *

Watch a drama at a playhouse, cinema, or on television which you feel pertains to the problem of alienation. Discuss your experience with the class.

* * *

Discuss Camus' question, "Doesn't a philosophy that insists upon the absurdity of the world run the risk of driving people to despair?"

* * *

What need is there for social codes? How do a society's social codes affect the individuals who compose the society? Compare the attitudes toward moral codes expressed in The Scarlet Letter and Siddhartha, "The Ten Commandments" and "The Loneliness of the Long Distance Runner," Huck Finn and Lord of the Flies.

What is freedom? What happens when man is set free? Compare the attitudes of Neill in Summerhill with Aichinger in "The Bound Man." On what points would these two authors disagree? How about Skinner, Thoreau, Orwell?

* * *

A Variety of Viewpoints About War

Start by getting a sense of the suddenness and tragedy of death on the battlefield. Wilfred Owen's "The Last Laugh" is a good example:

> "O Jesus Christ! I'm hit," he said; and died.
> Whether he vainly cursed, or prayed indeed,
> The Bullets chirped -- In vain! vain! vain!

There are other ideas besides death and the horrors of war in war poetry; ideas such as youth and age, vision and reality, peace and war, cynicism and idealism.

Look at "The Great Lover," by Rupert Brooke for a war poem that deals with the sensual details of everyone's existence.

In poems by Brooke, Owen and Karl Shapiro one can see that the idea of war is just a taking off place for questions about the brotherhood of man, the ideal and the real, the individual and the system.

To find humor even in war poems, one can look to e e cummings' "my sweet old etcetera," Karl Shapiro's "The Leg" and John Ciardi's "Elegy Just In Case."

Assemble a collection of war poetry including works by such authors as To Fu, Thomas Hardy, Alfred Tennyson, Wilfred Owen, Siegfried Sassoon, Stephen Crane, Randall Jarrel, Joyce Kilmer. Examine and compare the expression of ideas.

It is interesting to note poems that are similar in mood to today's draft resisters and war protesters. "Gone Away Blues" by Thomas McGrath is a good example in that it says goodbye to all the planners and administrators of war:

> Sirs, when you move that map-pin how many souls must dance?
> I don't think all those soldiers have died by happenstance.
> The inscrutable look on your scrutable faces I can read at a glance
> And I'm cutting out of here at the first chance.

Modern war poems include "What Were They Like?" Denise Leventov, "I Have a Rendezvous with Death," Alan Seeger, "In Distrust of Merits," Marianne Moore.

Read Book XX in The Iliad. Do you agree with Achilles' statement that it's all the same whether you sit at home or fight your best; that "Cowards and brave men are equally respected" because death comes alike to both?

* * *

A Variety of Viewpoints About Heroes

Films: "The Colt" -- Both a colt and the man who saves its life are heroes; both stand up to the war machine and assert the value of life over death.
"An Occurrence at Owl Creek Bridge"
"The Hand"

Short stories: "Sonny's Blues," James Baldwin
"The Solitary Life of Man," Leo Litvak
"King of the Bingo Game," Ralph Ellison
"The Rapids," Walter Van Tilburg Clark
"A Clean, Well-Lighted Place," Ernest Hemingway

Photographs: In Memorable Life Photographs, Eugene Smith's "Country Doctor"

Plays: "Riders to the Sea," J.M. Synge
"Bury the Dead," Irwin Shaw

Paintings: "Massacre of May, 1808," Francisco Goya

Other readings: Hamlet,
The Iliad
The Old Man and the Sea

Questions:

Discuss this quotation in relationship to the characters we have studied.

> "He who has never failed somewhere, that man cannot be great.
> Failure is the true test of greatness."
>
> -- Melville

Where has the character failed? Does the failure tell us of the strength of the character?

How are these failures very different from the fault of the mediocre man?

What is a hero? Who are today's heroes? Who are your heroes?

Compare the hero of The Odyssey and "2001: A Space Odyssey."

* * *

A Variety of Viewpoints About Being Black

Read several works of black authors whose topic is being black, or the black experience, trying to determine what the authors' comments are concerning what it is like to be black.

Resources: "The Man Who Lived Underground," Richard Wright
The Invisible Man, Ralph Ellison
The Fire Next Time, James Baldwin
The Autobiography of Malcolm X
Manchild in the Promised Land, Claude Brown
Soul on Ice, Eldridge Cleaver

* * *

A Variety of Viewpoints About Love

Films: "The String Bean"
"River Boy"
"Reflections"
"The Red Balloon"
"The Chicken"

Short stories: "Defender of the Faith," Roth
"For Esme with Love and Squalor," Salinger
"He," Porter
"The Chrysanthemums," Steinbeck
"A Painful Case," Joyce
"Man and Woman," Caldwell
"I Can't Breath," Lardner

Photographs: In The Family of Man
on the banks of the Seine page 10
from doorway to doorway, page 10
parting, page 11
the four people, page 26
the couple, page 129
the boy holding the little girl, page 188
the farm husband and wife, page 192

Plays: "Hello Out There," William Saroyan
"In the Shadow of the Gleen," Sygne
"The Moon of the Caribbces," O'Neill
"The Long Fall," Howe

Paintings: "The Tragedy" or "Lovers," Picasso

Novels: Apply Camus' statements, "A love which cannot bear to be faced with reality is not a real love. But then, it is the privilege of noble hearts not to be able to love," to the novel Tell Me That You Love Me, Junie Moon.

* * *

A Variety of Viewpoints About Women

Read a number of works about women from different historical times:

The two creation accounts in Genesis I:24-31 and II:4-III:24 (noting the differences)
Antigone
"The Love Nest," Lardner
Shakespeare's Sonnets 18 and 130
A Doll's House
"Lord Randall"
"The Three-Faced" and "At Best, Poets," Robert Graves

What traditional roles are suggested by these works (such as the second sex, the better half, the possession, the enemy, the eternal feminine)? Which portray women as fully human? Look at prints of a number of paintings of women. Which of the paintings show the women in the traditional roles? Which show them as fully human?

The following prints are part of the collection in the Metropolitan Museum of Art Seminars in Art:

"Madame Renoir," by Renoir
"Two Nudes," Rouault
"Women with Chrysanthemums," Degas
"Les Demoiselles D'Avignon," Picasso
"The Annunciation," Simone Martinetti
"Salon in the Rue Des Moulin," Toulouse-Lautrec
"The Tempest," Kokoschka
"The Storm," Pierre Cot
"The Rake's Progress," Hogarth
"Esther Tuttle," Joseph H. Davis
"Two Ladies in the Street," Kirchner
"Adam and Eve," Blake
"Into the World There Came a Soul Named Ida," Ivan Albright.

Other resources:

Excerpts from Main Street and Grapes of Wrath
"The Subjugation of Women," Mills
Riders to the Sea, Synge
"I Can't Breathe," Lardner
"Story of Mrs. W...," Dorothy Parker
"The Mother," Gwendolyn Brooks
Zelda
Age of Innocence
House of Mirth
Pride and Prejudice
Madame Bovary
Jennie Gerhardt
Sister Carrie
Maggie

Other resources: (continued)
School texts and children's literature for assumptions about women
Shakespeare's women
Shaw's women
Hedda Gabler

* * *

A Variety of Viewpoints About Madness

What is madness or insanity? How is such a condition defined? How have authors used themes of madness or insanity to comment on character or social order, or upon the very nature of reality itself? Look into Orwell's 1984 and Keller's Catch-22 in the context of Emily Dickinson's "Much Madness Is Divinest Sense."

For focus on a disintegrating character see Dostoyevsky's "Man Who Lived Underground," Sylvia Plath's Bell Jar, Nathaniel West's Miss Lonelyhearts, and Lady Macbeth. What causes can be discovered for these retreats from reality? What comments do the authors seem to be making?

Consider the whole theme of insanity as metaphorical and move from Dostoyevsky's "Man" to Richard Wright's piece of the same title and to Ellison's Invisible Man, especially the Prologue. Relate motifs of madness to the literature of nightmare or dream, the whole process of exploring what is or might be real. Can you make some connection between "science fiction" (Heinlien's Stranger in a Strange Land) and such works as Kesey's One Flew Over the Cuckoo's Nest in this regard? Consider Franz Kafka, Albert Camus, Samuel Beckett, the Dadaist and Surrealist painters and poets for some clues. Was Emily Dickinson right after all, and does all madness revolve around some kind of sense?

* * *

A Variety of Viewpoints About a Variety of Viewpoints

Assemble as diverse a selection of short works, excerpts, and poems as you can, relating to a single theme. For example, the following works are in one person's collection related to the theme of "Man and Society":

1. Six poems by Emily Dickinson
   "I read my sentence steadily"
   "Not in this world to see his face"
   "We outgrow love like other things"
   "I stepped from plank to plank"
   "A door just opened on a street"
   "Much madness is divinest sense"

2. Excerpt from "On Liberty" by J.S. Mill having to do with "the tyranny of the majority"

3. Tom's goodbye to Ma Joad from The Grapes of Wrath

4. Pages 12-26 from The Medium is the Massage (paperback edition)

5. Comments on advertising in politics, generally from the beginning of McGinnis' The Selling of the President

6. Franz Kafka's "A Hunger Artist"

7. Franz Kafka's "A Chinese Puzzle" (from Parables and Paradoxes)

8. Entry from May 3, 1944 from Anne Frank's Diary

9. Walt Whitman's "Once I Pass'd Through a Populous City"

10. Matthew Arnold's "Dover Beach"

11. H.L. Mencken's "The Hills of Zion," "The Artist," "Valentino" and "The Good Man"

12. Kenneth Fearing's "American Rhapsody (4)"

13. "High - Heels, Low - Heels" and "Big - Endian, Little - Endian" sections of Book I of Gulliver's Travels

14. William Blake's "Holy Thursday," "London," "The Chimney Sweeper" and "The Human Abstract"

15. George Orwell's "Shooting an Elephant"

16. Liam O'Flaherty's "The Fairy Goose"

17. Ernest Hemingway's "In Another Country"

18. A student selected work from a reading list of novels and short story collections related to this theme.

19. "The Life of Emile Zola" (feature film)

* * *

*Compare the implicit definitions of manhood through use of Sir Walter Scott, Alexander Dumas, Crane's Red Badge of Courage, Huckleberry Finn, All Quiet on the Western Front, and feature films such as "Zulu" of the adventure, action sort.

* * *

How does man's foreknowledge of death affect the way he lives? For a variety of views, read "Do Not Go Gentle" by Dyland Thomas, "A Summer Tragedy" by Arna Bontemps, "Because I Could Not Stop for Death" by Emily Dickinson, "Death Be Not Proud" by John Donne, "The Daring Young Man on the Flying Trapeze" by William Saroyan, The Bell Jar by Sylvia Plath, "The Groundhog" by Richard Eberhart, "After Apple Picking" by Robert Frost, "Elegy Just in Case" by John Ciardi. Is it better to avoid death or to meet it head on, to accept it peacefully or to fight it with determination?

* * *

How do labels affect our feelings about literary works? What, for example, is fiction? Try some sections of Capote's In Cold Blood and Agee's Let Us Now Praise Famous Men. Are these fiction or nonfiction? Consider some of the early stories in In Our Time in light of Hemingway's biography. Are they fiction? Why? Compare sections of Wolfe's fictional Look Homeward, Angel with autobiographical pieces in Only the Dead Know Brooklyn. Is fiction ever nonfiction? Look at "The Use of Force" by William Carlos Williams in light of his biography. See passages in Ellison's Invisible Man in light of his interview in Writers at Work.

How valid are the labels "fiction" and "nonfiction?" Of what use are they, and when? Look at Steinbeck's "The Cheerleaders" from Travels With Charley. See Brautigan's Trout Fishing in America (a "novel"). When is nonfiction, fiction? Look into Saroyan, especially "The Shepherd's Daughter" and "70,000 Assyrians" from The Daring Young Man on the Flying Trapeze.

Apply the same questions to as many other forms as you can, and deal with the confusion you should be able to generate trying to distinguish among essay, novel, poem, biography, autobiography and short story. For the latter, you might work from Poe's prescriptions in his review of Twice Told Tales, to one of his short stories, to Chekhov, to Hemingway's "Very Short Story," etc.

* * *

To interpret a person's statement or act as a dramatic thing: the person as actor, the person's statement as action, the person's listeners as audience, the person's location as scene, the person's reasons as purpose, the person's manner as method

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Show a photograph and ask the students to write an internal monolog that a person in the photograph might be saying.

Before reading a play, present another photograph and attempt to answer such questions as: What has happened?
What is this place?
What does it have to do with what happened?
What are the man's thoughts?
What are his feelings?
Of whom is he thinking?
What might he be saying?
What reasons might he have?
If he is going to do something, what will he use to do it?

Suppose this photograph were the opening scene of a play.

In groups, think of some facial expression, some gestures that would express a feeling or thought clearly, and express it through pantomimes.

Write an opening scene. Act it out.

* * *

Begin collecting a vocabulary of words we use about drama. In *The Grammar of Motives,* Kenneth Burke says that any human action can be interpreted dramatically in terms of actor, act, scene, purpose, agency (and audience). Begin defining these words. Which of these words (scene, act, dialogue) do we use in other contexts as well? How are the meanings related?

* * *

What have you learned about listening from doing improvisations? Can you tell when the person improvising with you is really listening to you? How? What happens when you don't listen? What sometimes interferes with your listening?

* * *

How well do members of the class listen to each other in discussion? Do you find yourself listening mostly to the teacher and waiting for a chance to talk? What is valuable about listening to each other? Do members of the class look at each other and talk to each other during discussion?

* * *

Improvise a conversation between two characters who don't listen to each other. Are there some comic possibilities (the Duchess in Alice in Wonderland)? Some tragic ones (The Glass Menagerie, A Doll's House)?

* * *

Improvise a scene in which one character doesn't know what's going on. What are the comic possibilities (Bottom with his ass's head)? The tragic possibilities (Romeo and Juliet)?

* * *

To consider the impact of time, place, and context upon another person's idea

____ Elementary ____ Junior High [✓ Senior High]

Read William Golding's comments about the influence of World War II on his attitude toward human nature and how this changed attitude resulted in the novel, Lord of the Flies. (In an essay entitled "Fable" from the collection The Hot Gates.)

* * *

Ernest Hemingway wrote In Our Time during and just after World War I. How does the novel show the impact of the war on people's lives?

* * *

Arthur Miller wrote "The Crucible" in the early 50's when McCarthyism had prompted a Communist scare across America. How does the play reflect that prevailing fear? (See also In the Matter of J. Robert Oppenheimer, Summertree.)

* * *

Read a number of works written about the depression, for example Grapes of Wrath, Saroyan's "Daring Young Man," selections from Now Let Us Praise Famous Men and Hard Times. How do the accounts differ in their perspectives? What values do they share? Interview someone, perhaps a relative, who grew up or was a young adult during the depression. How do the person's experiences compare with those in the works? How have the person's experiences shaped his ideas?

* * *

Consider a given idea in two works of widely different times: the idea of madness in Hamlet and One Flew Over the Cuckoo's Nest; the theme of the interdependency of all human beings in Macbeth or King Lear and Zoo Story; the idea of power in J.C. or M., and All the King's Men or The Emperor Jones.

* * *

Native Son and Invisible Man were written within the same decade by two black writers whose backgrounds were quite similar. Select one important way in which Invisible Man differs from Native Son and describe in detail the effect of that difference.

* * *

Examine Hemingway's In Our Time in the context of World War I and its aftermath. How is the War's spiritual and emotional impact central to the book's organization?

* * *

Use Laurence and Lee's "Inherit the Wind" with background material on Darrow from Attorney For the Damned, Bryan and Mencken. Use Mencken's essay "In Memoriam -- WJB." With this preparation, consider the way the authors have communicated their intentions and the extent to which they have altered historical fact.

* * *

Human desire for affection is a major concern of A Streetcar Named Desire, Death of a Salesman, and Come Back, Little Sheba. What variations on this theme are played in the three plays?

Each play shows an attraction by the characters for illusions, even when the illusions are potentially destructive. How does each playwright seem to respond to the need of his characters for illusions?

* * *

Light in August, Native Son, and The Grapes of Wrath make use of the flight of the chief characters as an organizing narrative principle. What differences do you find among the three novels in what the characters are fleeing from, and the degree to which their flight provides them opportunities to acquire self-knowledge?

Imagine that you are running very fast. Why are you running? Tell how you feel physically and emotionally.

Use the Companion to Grapes of Wrath (Viking Press: Warren French, editor) for essays on background information related to the novel.

* * *

Read regional short stories. Discuss how a region can affect the writing that grows out of it. Become acquainted with legendary and real heroes who exemplify regional ideas. Discuss regional customs, attitudes and dialects. A bibliography follows:

REGIONAL AMERICAN SHORT STORY

NORTH

"The New England Nun"	M.W. Freeman	50 GREAT AMERICAN SS
"The Country Husband"	John Cheever	CONTEMPORARY AMERICAN SS
"The Dilettante"	Edith Wharton	50 GREAT AMERICAN SS
"Cluney McFarrar's Hard Tack"	John McNulty	50 GREAT AMERICAN SS
"The Man Higher Up"	O. Henry	50 GREAT AMERICAN SS

MID-WEST

"Tennessee's Partner"	Bret Harte	BEST SS OF BRET HARTE
"I'm a Fool"	Sherwood Anderson	PORTABLE S. ANDERSON
"Sculptor's Funeral"	Willa Cather	ADVENTURES IN AMERICAN LIT.
"Winter Dream"	F. Scott Fitzgerald	FITZGERALD READER
"The Egg"	Sherwood Anderson	SHORT STORY MASTERPIECES
"The Hack Driver"	Sinclair Lewis	ADVENTURES IN AMERICAN LIT.

WEST

"The Chrysanthemums"	John Steinbeck	PATTERNS FOR LIVING
"Flight"	John Steinbeck	THE LONG VALLEY
"The Summer of the Beautiful White Horse"	William Saroyan	50 GREAT AMERICAN SS
"The Californian's Tale"	Mark Twain	COMPLETE SS OF MARK TWAIN
"To Build a Fire"	Jack London	GREAT TALES OF ACTION AND ADVENTURE
"The Gift"	John Steinbeck	THE LONG VALLEY
"A Man and The Snake"	Ambrose Bierce	IN THE MIDST OF LIFE

West (continued)

"The Outcasts of Poker Flat"	Bret Harte	50 GREAT AMERICAN SS
"Johnny Bear"	John Steinbeck	POINTS OF VIEW

SOUTH

"The Ransom of Red Chief"	O. Henry	ADVENTURES IN READING
"He"	Katherine A. Porter	FLOWERING JUDAS
"The Bear"	William Faulkner	STORIES FROM SIX AUTHORS
"Another Hanging"	Jesse Stuart	JESSE STUART HARVEST
"Children On Their Birthdays"	Truman Capote	THE TREE OF NIGHT GRASS HARP
"Why I Live at the P.O."	Eudora Welty	CONTEMPORARY AMERICAN SS
"Barn Burning"	William Faulkner	STORIES FROM SIX AUTHORS
"The Downpath to Wisdom"	Katherine A. Porter	13 GREAT STORIES
"Greenleaf"	Flannery O'Connor	SOUTHERN STORIES
"The Wide Net"	Eudora Welty	SOUTHERN STORIES
"Mule in the Yard"	William Faulkner	SOUTHERN STORIES
"The Jilting of Granny Weatherall"	Katherine A. Porter	SOUTHERN STORIES
"Mr. Terrapin Shows His Strength"	Joel C. Harris	SOUTHERN STORIES
"The Shooting Match"	Augustus B. Longstreet	SOUTHERN STORIES
"David Crockett and a Frozen Daybreak"	Anonymous	SOUTHERN STORIES
"Holiday"	Katherine A. Porter	CONTEMPORARY AMERICAN SS
"Brer Rabbit, Brer Fox, and the Tar-Baby"	Joel C. Harris	WORLD'S SHORTEST STORIES
"Warm River"	Erskine Caldwell	POINTS OF VIEW
"Powerhouse"	Eudora Welty	POINTS OF VIEW
"The Morning Watch"	James Agee	13 GREAT STORIES

NORTH

"A Legend of Sleepy Hollow"	Washington Irving	WORLD OF WASHINGTON IRVING
"Just A Little One"	Dorothy Parker	PORTABLE DOROTHY PARKER
"Uncle Wiggily in Connecticut"	J.D. Salinger	SS MASTERPIECES
"Big Blonde"	Dorothy Parker	PORTABLE DOROTHY PARKER

* * *

How does Gene's perspective (A Separate Peace) change as his experience widens? (Or Holden Caulfield's or Huck Finn's?) What does he see that shifts his world?

* * *

Can you apply the terms "good" or "evil" to Creon and Antigone? In doing this, might you limit your understanding of the characters? What kind of audience might view Creon as the good guy and Antigone as the villainess? Try telling the story of the play to an older person. Whom does he see as the hero? See what you can find out about Greek civilization at the time of Sophocles. How do you think Sophocles' Greek audience saw the main characters?

* * *

Identify a problem of today's high school. Interview several persons and record their views of the problem. Report their responses.

* * *

Interview someone, perhaps a grandparent, who experienced the depression. Write about his experiences. In class discussion of the papers, talk about the ways in which these experiences are different from your own. What is the significance of the differences?

* * *

Act out some student-written dialogue in improvisation groups, choosing student directors. How do different groups interpret the same material? How do different directors interpret the same material?

* * *

10

To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical

____ Elementary ____ Junior High ✓ Senior High

Consult a biography such as in a Time magazine feature where the account of a person's accomplishments and attitudes are interrupted by flashbacks to his life story. Is it possible to find connections between his past history and his present attitudes? If so, what sort of events seem to have the strongest impact upon the things people believe? If not, what accounts for the things we believe?

* * *

Select a passage from the Diary of Anne Frank. What do you learn about the war? What do you learn about Anne? How can you distinguish her feelings about what is happening from her record of what is happening?

* * *

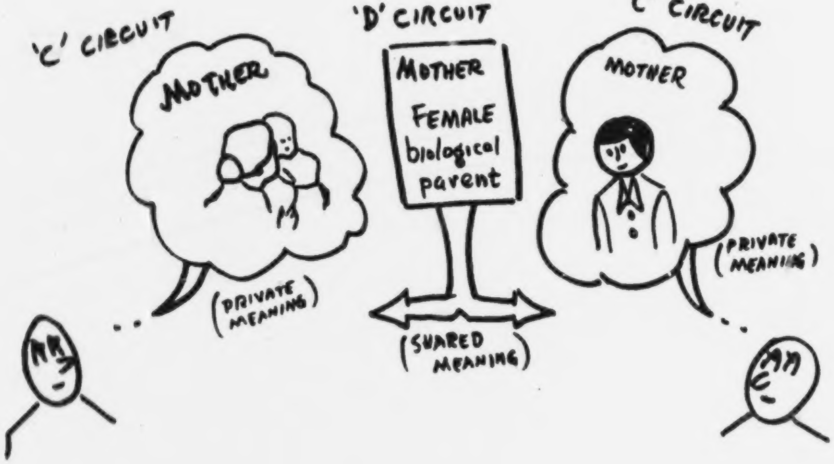
"Perception is not a photographic but a highly individual process...and the response of individuals may reflect personal interests, characteristics, and past experience."

-- J.W. Creber, Sense and Sensitivity

Discuss the word "table." If we were all to show a photograph of what each of us means by "table," would the photographs be identical? What in our experience accounts for our differing perceptions of even so common an object as a table? In a senior high text by Harcourt Brace Jovanovich, words for which we all see the same thing are recorded in our brains' "D" circuits (denotation). Words that each of us thinks of uniquely because of past experiences are recorded in our brain as "C" circuits (connotation).

Kids can understand better how value judgments are autobiographical if they first understand how our private understandings of words are autobiographical.

Kids can draw "C" and "D" circuit cartoons for various words such as the following.


'C' CIRCUIT
MOTHER
(PRIVATE MEANING)
'D' CIRCUIT
MOTHER
FEMALE
biological
parent
(SHARED MEANING)
'C' CIRCUIT
MOTHER
(PRIVATE MEANING)

* * *

11

To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application

_____ Elementary _____ Junior High [✓ Senior High]

Follow news accounts and editorials on an issue of controversy (bussing, abortion, capital punishment, Viet Nam, drinking age, marriage, the role of women, *et cetera*). Select one and compile a summary of the opinions expressed and the facts stated. Do the facts provide substantial support for the opinions? Is there enough factual support to make the argument convincing? How is the evidence arranged to fit the opinions? Could the same evidence be used in another way to support a contradictory view?

* * *

Look at the way two newspapers report the same event. Try to account for the differences.

* * *

Compare several chronicles of the same period -- for example, several accounts of the depression (*Grapes of Wrath*, selections from Guthrie's *Bound for Glory* and from his songs, selections from *Hard Times* by Studs Terkle). What similarities do you find? What differences? How do you evaluate the differences? How do you decide what to believe when you hear or read differing accounts of the same event?

* * *

Examine school and community newspaper articles for language of abuse or sentimentality and for faulty argument.

* * *

Continually examine class discussion for over-generalizations, polarized thinking, faulty syllogisms.

* * *

For a parable on polarized thinking, watch the film "Is It Always Right to be Right."

* * *

In connection with a study of Inherit the Wind or The Crucible, build a list of questions you would ask to test the reliability of information and the soundness of an argument. What interferes with the accuracy of observations and the interpretations of those observations?

* * *

Read "Love is a Fallacy" by Max Schulman.

* * *

To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory

_____ Elementary _____ Junior High __✓__ Senior High

Students may investigate the information or clues which signal that a writer means something other than what he says. Exaggerated formality of the diction? Deliberate confusion or double meaning of words? Excessive use of evidence given for "proof?" Look at a variety of jokes to determine the means used to mask meaning for purposes of humor.

* * *

Read a satirical sketch, such as Swift's "Modest Proposal." Look at it very carefully and try to say what exact words, phrasing, juxtapositions, images, and figures of speech establish the tone of irony and let you know exactly what Swift means. Inquire into exactly how you can tell when he is being ironic and in exactly what way.

Study several short works by one comic writer; Twain, Swift, Sterne, Dickens, (excerpts) Thurber, or Hughes. See if you can determine what differences in language determine the writer's different moods. Produce a reaction to the writer with words and pictures or with a dramatic improvisation of an interview with the man.

* * *

Choose a particular song writer or poet who seems fairly difficult for you to understand, perhaps one in Poetry of Relevance I or II, edited by Kenneth Weber. Look carefully at the way this writer uses language; what distinguishes him from others in its use, how he arrives at his meaning. What topics is he centrally concerned with? What is the range of his view of them? How do you feel this contributes to more comprehensive way of looking at the world? Compose a reaction, incorporating some of the music in your production.

Be looking at some films about poets, writers of song, such as the ones on Cohen, Yeats, Roethke, Watkins.

Be reading some books about song writers or by them, such as Baez's Daybreak or Guthrie's Bound for Glory.

* * *

Read what the class writes and continuously attempt to see how all the parts of a composition contribute to or detract from its mood and the expression of its purpose. Does the writer have to have it in the work, or can he just explain it to you later, or both? How about the writer who says, "I just write what I feel: I don't want to be understood"?

Approach a variety of forms of writing with the intent to understand what is being said. Then try responding to it fully in something you yourself write. Forget about writing about it for a while. Write to it. See if you can match the mood, or destroy it. See Ginsberg's "Shopping at the A&P" reaction to Walt Whitman.

* * *

Read a Bradbury story, "There Will Come Soft Rains," Kapek's RUR, Durenmatt's The Physicists, or Vonnegut's Sirens of Titan. React to the way the story is put together. Attempt to explore fully what it means and react with a song, a poem, or a dramatic sketch that lets you express the way you feel about the story. See Imagination's Other Place, a book of poems about science. Look for current poems about space travel, such as E. G. Valens' "Cybernaut." Work a poem into your reaction if you can.

* * *

Read, attempt to understand, and share with the class your reaction to some part of the literature of myth, from Homer to Ovid to Tolkien to W. B. Yeats, from Beowulf to King Arthur to Cu'Chulain to the Hobbits. Get a serious focus on the one work and come to terms with its form, its language, its point of view, its mood, and its purpose as expressed in a general theme. Respond to it with a sketch, dialogue, or some other form of composition. You could attempt to make a matching myth, or update the myth, or debunk the myth.

* * *

Read and try to understand fully Hayden's "Middle Passage," Brooke's "Negro Hero," Toomer's Cane, Kelley's A Different Drummer, a play from Hughes' Five Plays, "Soul Gone Home", Borland's When the Legends Die, Sassoon's Memoirs of George Sherston, Owen's "Strange Meeting", the film "The Bridge" or "Inherit the Wind," "The Jewish Wife" by Brecht, Catch 22 by Heller, Baldwin's Blues for Mr. Charlie, Paton's Cry the Beloved Country, Steinbeck's The Grapes of Wrath, or Koestler's Darkness at Noon. Respond to the film, the book, or the play about minority problems with a reaction which speaks to the same problem, after a careful reading which focuses especially on the way the different voices in the work reveal conflicting views and establish a minority viewpoint.

* * *

Take one of the plays or books you have read, or a film you have seen, such as Galileo, The Caucasian Chalk Circle, The Physicists, J.B., After the Fall, St. Joan, King Lear, All the King's Men, Crime and Punishment, The Brothers Karamazov, Lord Jim, "The Lagoon," Portrait of the Artist as a Young Man. Speak to what you feel is the work's central concern with a poem, sketch, or dramatic improvisation of your own.
How can fiction tell us truth? How does it speak to the ways in which a human being can come to terms with the confusions and contradictions of his life?

* * *

Read a psalm, perhaps 84, a sermon of John Donne's, a poem by George Herbert, The Way of Life by Lao Tzu, and a few haiku. Attempt to arrive at a clear statement of the dominant emotion of each work, the author's purpose; what did he want to say about what it means to be human and what we need to do about it? Try to put your reaction together in a form that moves people. Feel free to use music, pictures, films, tapes for your reaction.
Or read a novel: The Fixer, The Plague, The Stranger, Caligula; or a play: J.B., Murder in the Cathedral, Sleep of Prisoners, The Lady's not for Burning, Yeats' Resurrection or Purgatory.

* * *

Read a powerful book or play about an identity search: One Flew Over the Cuckoo's Nest, The Fixer, Hamlet. There are more suggestions in May's Man's Search for Himself. Find out how the use of imagery, metaphor, and all the techniques of fiction from point of view to manipulation of symbols to use of time has to do with giving the characters a unique identity. Try to express what you feel about the identity of the person in the work who interests you the most with a first person narrative, a film, a musical composition, a poem, or something you create with pictures.

* * *

To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

_____ Elementary _____ Junior High __✓__ Senior High

Read the short story "War" by Pirandello. When the main character's classification system is forced to shift, how does this change his world? In Steinbeck's "Molly Morgan," what might be Molly's response if she is forced to change the classification system in which she has the image of her father arranged?

* * *

Read "The Naming of Parts" and "Judging Distances" by Henry Reed. Contrast the classification systems of the drill sergeant and the recruit.

* * *

To investigate the many ways in which people's perceptions and attitudes are formed and changed

_____ Elementary _____ Junior High [✓ Senior High]

Students may explore their own perception changes by rereading a novel, short story, or children's book which they read several years ago and wouldn't mind reading again. Before rereading, they should record as much as they can about what they remember of what they liked or thought particularly memorable, and any other observations they can make. Following the rereading, students express their current reactions and compare them with their memories.

* * *

Invisible Man and All the King's Men are told in the first person by narrators who describe the changes in their lives while commenting on their reactions to those changes. How are the ways in which they tell their stories similar, and how dissimilar?

* * *

Both Jody in Steinbeck's The Red Pony and Huck in Twain's novel pass from the mode of the child to the spiritual values that help bring the characters their humanity. Discuss the growth of Huck's and Jody's moral vision: When do they both do something exclusively for another human being? How does this mark a turning point in their lives?

* * *

Keep a diary or journal for a short period of time. Each day try to include some comment about a specific subject, perhaps your relationship with one person. Do not look back. At the end of ten days, look back. Then discuss the changes. What controls your attitudes, your moods? Look through an old photograph album. How have your perceptions changed as you've grown up? Read the poem "Looking in the Albumn." Begin writing your autobiography by making a list of changes that have happened to you.

* * *

Make an inventory of things you thought funny at ages 4, 10, 14. What has determined the changes? Is there a big gap between older people's sense of humor and yours? Produce illustrations.

Examine funny books, children's jokes, Mad Magazine, New Yorker cartoons, Chekov's The Marriage Proposal.

Look at Tom Jones or Huck Finn from a standpoint of how a person's perceptions change as his experience widens.

Or what happens when they don't change? Write about a time when everyone got the joke but you.

* * *

Use a song such as "Bridge Over Troubled Waters." After playing this, write down reactions. Then play it while looking at a series of war pictures. Discuss the changes in your attitude toward the song the second time through. Think of another song you could do this kind of thing with and either present it to the class or write about how your reaction to the song changed when you knew the story behind it, or had some of the archaic words explained, as "leman" in "The Three Ravens."

* * *

Look at the film "Castles." Discuss the perceptual shift when the castle turns into the king's crown. What did the context have to do with your interpretation of parts of the scene? Also try the film of Gogol's story "The Nose."

Read the book The Little Prince and discuss the elephant-boa constrictor section. What predetermines what you will see in the "hat" drawing? Design other ambiguous shapes. See what others read into them.

* * *

Read 1984. Discuss how Winston's interpretation of things changed with his experience and how the Big Brother system worked to change the way things were perceived.

Write about the ways in which some of your own ideas about the future have been changed.

Design a series of experiences for children in your perfect world which would teach them what you consider to be the essential lessons about perception and how it changes. You might want to hold a session of that school to show how it works.

* * *

Discuss myth as a way of looking at the world, bringing certain attitudes to it, or perceiving it. What are your expectations if you believe in a myth? Write about the time when you lost belief in a myth. Look at the way a mythology changes or matures in its perceptions: consider the tales of heroes in Greek mythology from Perseus to Hercules to Theseus. What do the changes suggest about the way the experiences of a person or of a group of people change the way they perceive the world?

Write about a hero you once had who isn't a hero any longer, or about a series of events which changed the stories you tell yourself or the ideas you have about love, death, marriage, growing up, or proving yourself.

* * *

Write about a time when you were afraid of someone or something that is different. How have your own feelings and thoughts about the life of one minority group changed? What has changed them? Look at the Polish film "Cages." Discuss how the last frames of the film change your perceptions. Define perception.
Read "This is my Living Room" in Moffett's Points of View and talk about the factors which determine the main character's interpretation of the world.
Why do people come to believe as they do? Study the career of one current controversial figure, such as the man who released the Pentagon papers. What made his ideas change?
Read Miller's The Crucible, or review it, for an historical look at the way minority opinion is developed in Proctor or Hale. Read The Weavers or An Enemy of the People: Look at the way opinion develops in response to hard times.

* * *

Discuss the word perception and attempt to discover precisely what it means: When does sensation become perception? Discover with simple cartoon drawings what it takes to change a pattern of perception. What does it mean to "know" something? When the senses give us contradictory pictures of reality, how can we know the truth? Why do you think people insist on their own idea of the truth?
Write about the growth of one of your own ideas from experience. What changed the idea? What was your thinking process like, step by step?

* * *

Look at the religious history of one character, perhaps Luther, as he is portrayed by Osborne, or of the central character in Hesse's Siddhartha. How do the particular circumstances of his life affect his beliefs? Get class members to share their own personal beliefs and talk about the differences. Talk about the reason for these differences. Show the film "The Holy Ghost People." Talk about how far you would really go in following the principle of religious tolerance.

* * *

See the film "Leo Bauerman," which is about a handicapped person who is totally self-sufficient. Talk about the differences in his world and yours and how this affects his values.
Consider how different states of being--being handicapped, aged, black, poor, gifted, the oldest or youngest--bring about differences in values.
How can a stranger help you see your life in different ways?
Read The Glass Menagerie and talk about how Laura has become the person she is, and what it takes to change her.
Write a letter to a person about a serious problem as two totally different people might respond to it. You might re-answer a Dear Abby letter.
Keep writing your life story. Think about other points of view that have affected you, particularly about the people who have changed you.

* * *

Compare 1984 and Brave New World. What are the differences in tone that you perceive? How does this change the way you look at the society? Would Brave New World really be better?

Read The Hidden Persuaders. Consider how people's perceptual worlds are manipulated. Why?

Write about a time when something you read or heard changed your idea of what will happen to the world in the future.

Elaborate on your learning design for perception (see section 3). How are you going to deal with some current problems such as intolerance, prejudice, demagoguery, hucksterism in your perfect world?

* * *

What do myths show us about the way different groups of people perceive things? Do a comparative study of myths, preferably the same basic story, such as the story of the fool who bumbles into heroism and wisdom, like Parsifal. What elements are the same for various cultures? What is different? How is this a matter of perception? What differences in feeling and attitudes toward people can you see? Compare the story of Beowulf to Morte D'Arthur. How do human concerns change as human conditions alter?

In a specific study of old stories, for instance, "Pandora," what attitude toward women do you discover? How is this different from the story we are telling today? What are the stories we tell about ourselves as Americans, males, students, scientists, lovers, soldiers, businessmen, mothers, etc., that shape the way we look at ourselves and the world?

* * *

Look closely at the experience of people whose lives have been different from your own. Read Manchild in the Promised Land, Black Boy, Soul on Ice, The Autobiography of Malcolm X to initiate a discussion of how beliefs and attitudes are tied to early experience. Also see Clarke, ed., American Negro Short Stories. Read Child of Our Time to see how a minority group person got along in World War II. Consider how his perceptions would change. Orwell's book Down and Out in Paris and London is a classic on poverty.

Look at "Cages" again. Discuss the cages people build for themselves and other people and how they relate to differences in perceived worlds.

Write about a time when you clashed violently with someone over a difference of opinion.

* * *

What can we learn about the truth from people's differences? What can we learn about people's attitudes toward differences in perception? Take a tape recorder and get people to tell you how each defines a word such as truth, justice, beauty, etc. Consider this question: Given so many different points of view on what the truth is, how am I going to decide what is truth? In reading Galileo, by Brecht, focus on the section where the little boys think they see a witch and the scientist demonstrates that it is a matter of preconception. Let this lead into a discussion of analogous situations. Students who have read The Crucible can contribute. Consider what sets a whole group of people apart from a society and often makes them scapegoats, witches, Jews, etc.

Write about the influence a feeling has upon an idea--one of yours.

Look at visions of the good society in the past. How have they differed, and why?

* * *

Read Galileo or Luther. Look at an institution from the standpoint of another time and set of assumptions. What is the author contributing from our time? Can we really know? Listen to a local priest or authority on the church talk about what the institution is like now. Establish as many points of view as you can on one institution. Establish as many different points of view on one controversial religious figure, such as Luther, as you can. Listen to other people talk about their beliefs, and what they believe others believe. Given so many different factors, viewpoints, feelings, past experiences, and knowing that everyone sees and experiences a slightly different thing from you, how are you going to know what you can believe?

* * *

Interview someone in the class whom you don't know well. Write a report of what you are able to find out about him. You might use as a topic sentence: "The most important thing about _____ is...."

* * *

Interview someone in class about his reactions to a particular event in the news. Write a paragraph comparing his perception of the event to your own. Discuss your paragraph with him and try to account for some of the differences. Have any of the differences expanded your own view of the event?

* * *

In reading The Crucible, consider the effects that preconceptions have on the ways that various characters perceive the "witches."

* * *

In Antigone, how do Creon and Haemon differ in their perception of a good leader? How do Antigone and Ismene differ in their perception of a woman's role? What does Antigone see in the act of burying her brother? Creon? Ismene? What classification systems, reasoning, and value judgments are implicit in the perception of each character? How does Creon's perception change?

* * *

To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage

_____ Elementary   _____ Junior High   ✓ Senior High

Suggested: Twain, Salinger's Catcher, Lardner's You Know Me Al, among others, Mencken's American Language, Tennessee Williams, comparisons of traditional music with modern versions (spirituals, blues, folk music), Twain's Extracts From Adam's Diary, Tolkien's languages.

* * *

Write a brief conversation in which each character uses a different type of language.

Collect stories, poems, etc. which demonstrate various dialects.

Compare British and American terms for common objects.

Trace the history of a word in the Oxford English Dictionary.

Listen to the National Council of Teachers of English's tape using various dialects of the United States.

Make a map showing major dialectial regions in the United States. What does the rest of the country call a "tolo" dance?

Give an oral reading using dialect.

* * *

Identify some euphemisms in your dialect. It is interesting to note that no longer is one buried in a graveyard, but a cemetery; that the man who picks up the trash is no longer a garbageman but a sanitary engineer, and that no one is poor but either needy, culturally deprived, underprivileged or disadvantaged. Investigate other examples. What painful facts do euphemisms appear to cover up?

* * *

Who sets the criteria for appropriateness in our language? Who invented the who-whom idea, and why did he do it? What did his friends say? Who invented the split infinitive rule?

* * *

Bret Harte's "The Luck of Roaring Camp" is interesting for the levels of language displayed there. By looking closely at the mixture of formal diction, slang, and sentimental cliches, can you determine something of Harte's attitude toward his material?

* * *

Read "On Becoming" from Soul On Ice to see how language is a way of finding one's truth. Discuss why Cleaver turned from violence to language. Look closely at the passage starting with, "After I returned to prison, I took a long look at myself...."

* * *

Explore attitudes of black poets toward the use of dialect.
Explore attitudes implied in school English toward ghetto English.
Make a collection of usage variations characteristic of a minority group in which you are interested.
What do you think a minority should do, if anything, about changing language habits to accommodate the larger culture which surrounds it?
Look at Paton's use of language in Cry the Beloved Country. What is he trying to say about racism with his word choices, his phrasing, the type of interior speech he records, the voices he creates?

* * *

Find out how the institutions of a society perpetuate certain language usages. Inquire into the forces in our society causing language to change. Who sets the standards for what is "right"? Why do some people think standard usage is important? Do you? Why? or why not?
Look at academic English as a set of special usages. What are they? What is the difference between writing for the teacher and writing for yourself?
What part of a man is his language? Is there any reason to be careful of the words we choose?

* * *

Explore your beliefs about the connections between a man's language and his soul. What about profanity? Is there profanity that does not have to do with words? That is, is it a valid concept outside the area of language? How have cultures aside from ours thought of language as important to religion?
Listen to the language and song of a New Orleans funeral.
Is your own speech any different on a "religious" occasion than it would be at any other time?

* * *

What does your own language usage have to do with who you are? Do you hear anything in your speech that is absolutely unique to you? Does it reflect where you were born and how you grew up?
What variations do you notice in your speech as you move from group to group? Improvise yourself at home, at school, etc., to hear the difference.
Try improvising a variety of identities and employ the usage that seems to fit the role. (See section 9 for making a list of identities.)
Do you ever find yourself taking on the speech mannerisms of others? Why?

What use has been made in literature, films, or TV of non-standard language for comic effects? Explore malapropisms, dialect jokes. Why are they funny? How often does dialect humor bear overtones of racism or prejudice against a minority group? Read from The Education of H*Y*M*A*N K*A*P*L*A*N. Why does it probably seem less funny to you than it did to older people at one time? How much condescension is tolerable in a writer of humor? Or does it depend upon what the condescension is about? Why are people more careful these days about dialect jokes? Should they be? Is it all right to go on hurting people as long as they know you know you are doing it but don't intend to? When do you think people's differences are a legitimate subject for laughter?

* * *

Collect songs written in various dialects. Discuss why the dialect exists, what special and valuable information we can get from it, what possibilities for expression exist in its use that are not available in "standard" English.
With what feelings do you greet the increase in use of profanity in recorded songs? What circumstances permit this now? Should they?
Why do poets and song writers seem to get more freedom in word choice than other people? How do ideas about propriety affect them?

* * *

Learn enough about a particular dialect to write a sketch containing it.
Read some of Kesey's Sometimes a Great Notion to see how a writer can create a particular voice through usage variations. Then try writing a conversation in which we can identify the character by his pattern of usage.
Make a collection of weird words and usages you like.
In a completely relaxed, eyes closed situation, think about someone you know. Imagine that person's childhood, what it would be like to see things through his eyes. Grow older with that person and think about the incidents and the changes until you come to a real conflict. Stop and try to write about it in that person's very own language. Try to record the new voice that you feel, with all its differences from your own in usage, dialect, phrasing, figures of speech or little mannerisms, such as repetition, hesitation.

* * *

In your perfect society, will there be variations of dialect and usage? What will there be? What function will the differences serve? How will they be regarded by members of the society? What will your society do about people who just want to talk any old vulgar way they please?
Write a short dialogue concerning some problem in your society that will reveal variations in people's speech. Use English.

* * *

Who is the "They" who demand good usage? How much of the demand for propriety in language use, for correctness, is a result of a modern myth about language? Once you have discovered the fictions, can you point out any elementary truth to the myth? To what extent are we, must we, should we be bound by myths, even when we realize them to be myths?

* * *

16

To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces

_____ Elementary _____ Junior High ✓ Senior High

Experiment with multiple readings of a single work of literature. What differences in emphasis and meaning are communicated through pace and placement of pauses? Try the same activities with dramatic works, especially Shakespeare.

* * *

Use silent film by Keaton, Chaplin or Marceau. How does such a medium communicate its meanings? What unique devices does it employ? Can it make profound statements? How? What is the basis of visual humor? What kinds of unique demands does the medium make on one's imagination?

* * *

Students may read or listen to recordings of famous speeches to discover how pauses are used for emphasis and other effects.

* * *

Students may create a short speech or commercial, and then rewrite or mark it to indicate where silence and pauses should be used and for what purpose.

* * *

Students may discover the importance of non-verbal communication (gesture, facial expression, and so forth) from an activity in which they must refrain from using any body language or an activity in which they may use only body language.

1. Students communicate with classmates by writing notes, during one or more class periods, to five or more people, half of whom they don't know well. With this is communication more difficult? Is it hard to find subjects to talk about? Do any or all of the "conversations" reach more serious levels than get-acquainted-talk about the weather? Do any misunderstandings arise? Compare the experience of carrying on a conversation in writing with carrying on a conversation aloud.

2. Have students pair off and sit back-to-back so that they may hear, but not see, their partners. One student gives directions to the other on how to put something together, draw something, etc. The first time, the student receiving the directions may not speak or respond in any way. The activity may be repeated to allow the student to respond with comments or questions.

3. Students may experiment with the Psychology Today game, Body Talk.

4. For other ideas and activities, refer to the book, Growth Games.

* * *

What codes do we use besides our verbal code? Watch Marcel Marceau in "In the Park." Try some pantomime. Mime various actions and let others guess. Pantomime characters with various postures and movements and let others imagine what the characters are like, how old they are, how happy, sad, eager, shy.

* * *

Improvise the following situation: A boy and a girl have been going together for a long time. Everyone, especially the girl, assumes they will marry. But the boy wants to call it off; he doesn't really have a good reason -- there just isn't any excitement in it any more. He doesn't really want to tell her, either. They're going on a picnic. Maybe he'll tell her today, and maybe he won't. Afterwards talk about what he says with his body language: gestures, posture, expressions. Has he told her without any verbal language at all? Then read Hemingway's story, "The End of Something."

* * *

Videotape the class in discussion. Play back the tape. What is your special code? What gestures, expressions do you use to show boredom, annoyance, eagerness?

* * *

Read Saroyan's story "The Parsley Garden." What does the mother mean when she says, "Shut up"? What does the store owner mean when he lets Al Condraj stand and wait for him finally to look up? What does Al mean when he refuses the job?

* * *

How do you "read" a film? Begin by comparing a film with the short story on which it is based ("Bartleby" or "Occurrence at Owl Creek Bridge"). What elements of the narration are expressed non-verbally in the film? Then watch a film in which the meaning is communicated entirely visually ("A" or "Timepiece"). How do you read it? What symbols help you read it?

* * *

To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker

_____ Elementary _____ Junior High [✓ Senior High]

Listen closely to Dick Gregory's album, The Light Side and Dark Side, for the numerous techniques he uses to convince his audience: repetitions of phrases and key words, plays on names and words, humor, surprising comparisons, modulation of volume and rate of speech, deliberate use of different levels of usage and dialect, generalizations, and so forth. What does he try to accomplish through the use of these techniques? How does he make it difficult for a listener to quarrel with his facts, opinions, or conclusions?

* * *

Find an assertion in the press about the President's attitude toward race relations. Check the inferences. How likely are they to be true?

What are some popular myths about minority groups? Why do people need to believe them? How would you systematically go about debunking them? Would it help to build some counter-myths?

Why is minority opinion always subject to so many demands for logical support while majority opinion goes relatively unchallenged?

What kind of power does it take to challenge an entrenched assumption?

* * *

War, some say, will always happen, because it is part of human nature to be warlike. Check the likelihood of this inference by examining the assumptions and the peculiar use of language upon which it rests. You might also examine the reasoning in Ardrey's African Genesis for some examples of an interesting logical structure. Or use Weber, Prose of Relevance, Book 2, pp. 15-45.

Why is the polarization of reason and emotion in the human psyche age-old? Do you think it need exist?

Define intuition. Read some William Blake.

* * *

The nation, says Time Magazine, is involved in a fervent return to religion. Check this inference by looking at the evidence used, its source, vested interest in the conclusion drawn, the underlying assumptions. What is the likelihood?

What is the place of reason in religion? Read the first chapter of Mueller's The Uses of the Past for a somewhat negative discussion. Refer back to the film on snake-handling, "The Holy Ghost People."

What can you infer about a person if you know his religion?

* * *

How do you usually arrive at a conclusion? What do you consider evidence? Who are your authorities? What do you think of as intuition? How does this affect the way you make decisions for your life?

If somebody were going to write your biography, who would you want it to be? Why?

Check an assertion you find in the press about the future of human relationships, particularly the changing nature of the family. Check on the inferences involved in these assertions. What is the likelihood of their being true?

* * *

Two recent collections of expository prose might be very useful: MAN in the Expository Mode, Books 1-6, McDougal Littel, Evanston, 1971. Kenneth Weber, Prose of Relevance, Books 1,2, Methuen, Toronto, 1971.

Here are some checklists which may help you with the process of critical thinking:

- Look for ways thinking may be hindered by
  - Failures of observation
    - bias or non-representative sampling
    - inadequacy of physical equipment or conditions of background
    - influence of emotion: propaganda techniques; scare words, soft soap
    - reliance on a faulty memory
  - Failures of interpretation
    - faulty generalization
    - misuse of statistics
    - inaccurate interpretation through failure to evaluate authority of his knowledge, his possible vested interest, his agreement with other authorities
    - faulty logic, false association
    - stock responses
    - confusion of fact with inference
- Ask these questions of any statement you wish to evaluate
  - Is there enough evidence?
  - Is the evidence relevant?
  - Where does it come from? Under what conditions? Is its source primary or secondary?
  - Is it representative?
  - Does it answer objections, contradictions?
  - Is it clear? Are concrete details offered? Do the details hang together?
  - Is the evidence exaggerated?
  - Is it in context, if it is quoted? Is it documented?
  - Is it adapted to the beliefs and attitudes of the audience?
  - Is it authoritative?
  - Is the authority free of bias?
  - Is the authority testifying favorably or contrary to his vested interest?
  - Has the problem been defined?
  - Are some of the questions unanswerable?
  - What level of abstraction is being employed?
  - Does the statement rely on a "two-valued" orientation?
  - Does it distinguish between symbols and the things they stand for?
  - Does it depend on use of loaded words?
  - Is fact being distinguished from opinion?
  - Are propaganda devices in evidence?
  - Are there inconsistencies in the text?

Start with a thesis about laughter, such as this: "Only vicious people play practical jokes." Take what you or someone else has written to support it and subject it to close scrutiny. Ask the source of the evidence, whether anyone has a vested interest in making this point. Ask if the evidence is relevant, sufficient. Does your thesis work by a closed system of definition, or are you in touch with really vicious things people do in the name of humor? What is the nature of your sampling? How do you have to change your thesis once you have subjected it to this process?

* * *

Make a collection of published statements about the role of song in society: Start with a thesis about song: "Songs about drugs are having an immediate effect on the morality of our young people." Read what has been written to support it. Examine it closely. Who made the observation? How close is he to the situation? For what duration of time? Under what conditions? (angry? calm? intoxicated? bereaved?) What's his point of view? How is he defining his terms? Does he have a bias? What authority does he rely on for his evidence? How is his logic? Is his evidence relevant? Is it sufficient? How reliable are statistics used?

* * *

Start with something like this: A student argument that deadlines are killing creativity; a teacher argument that deadlines builds character. Write or improvise the argument. Then subject it to the processes outlined in the material above.

* * *

Start with a contention that the billions of dollars spent on the space program is a complete waste, or that government is totally derelict in advancing medical science, or that civilization as we know it is doomed. Subject the thesis to examination as above, after you have made a substantiating collection of newspaper and magazine articles on the subject.

* * *

One of Weber's student essays in Prose of Relevance contends that marriage is merely a device to "ensure the safety and security of women." (p. 59). Examine this essay with the critical thinking process given above. Or attack statements about other archetypal institutions such as those connected with child-rearing, education, courtship, heroism, death.

* * *

Start with as minority or a majority opinion: "Working mothers are the cause of society's unrest." (See Weber 2, p. 11) Subject it to the process outlined above.

* * *

The class should devise their own check list for critical thinking from introspection, and from their own experience. Then let them apply it to a contention such as this: "In the good society, law must have our total respect, for it is our only recourse against anarchy." (See Weber, Book 2, p. 161.) How does this statement hold up when terms are defined and it is subjected to critical scrutiny?

* * *

Each person should work with his own thesis and paper, thinking carefully about his own reasoning process: Maybe this is his topic, "Too much thinking about religion will destroy a person's faith."

* * *

Examine the old saying, "Whatever happens to me, that must be what was intended to happen," and other wisdom in the same vein, such as "Whatever is, is right," or "Whatever will be, will be." Subject these statements to your reasoning process.

* * *

What is the effect of mass media on identity? How have images of man changed in art? How does this affect an individual's sense of identity? Take a magazine, for instance, from Glamour to Playboy, and attempt to see what image of humanity is being projected there. What is the connection with reality? Look at the way it changes over a period of time. Who determines how the images change? Who then is moving you? How has your own concept of yourself been affected by what you have read, the pictures you have seen, what you have heard on TV and radio? Betty Frieden's The Feminine Mystique will give you some help Make a collage which explores with pictures your images of yourself, or creates a contrast to the media-imposed images.

* * *

How are your beliefs affected by what you encounter in the media? Do you see any current active concern about religion? How do you feel about the "popularization" of belief that occurs when millions of poeple share a film?
How have religions of history been transmitted to people? How about now?
Can you visualize a great religious figure of the past communicating with people by means of radio or TV?
Explore the relationship of graphic arts to religion.
Look at some films about religion, such as "The Parable," " The Gospel According to St. Matthew," "Buddhism, Man and Nature."
Discuss the religious aspects of a film we ordinarily wouldn't think of as religious. What if there were some religious aspect to everything we said and saw and did? What effect would this have on the way we looked at media?
Listen to the songs of religion, the music of liturgy, chants, a requiem mass. Play it for us and give us your reactions.

* * *

What does being a practical joker tell you about a person's character?
What inferences can you make about a person on the basis of the kind of humor he likes? Undoubtedly someone has been playing practical jokes in this class, if not now, then earlier. How do you know who has done it? How do you go about finding out?
There are a number of theories about why we have humor. What are the assumptions of each theory? What inferences are made? Which seems most likely to you, and why?
Explore the humor-potential of man's need for logic.

* * *

A rock singer has just died mysteriously. The newspaper says it was an overdose of drugs. What are the assumptions that underlie this inference? What do you think of the likelihood of this statement? How would you go about finding what was really true?
Many different versions of old songs exist. Check into theories about the reasons for this. Check on inferences. Which theory seems most likely? Find some songs which are about people's attempts to be logical?

* * *

As a news reporter you are faced with a deadline and certain facts about an unsolved murder. See how good a story you can fabricate. Then other people get to force you to support your inferences with facts. What happens?
Write a sketch about a confrontation between a creature of logic and a creature of intuition.

* * *

Three Soviet cosmonauts arrived on earth in 1971 calm and dead. Read through the newspaper accounts critically, check announced facts of the case against early conclusions as to cause. How were inferences arrived at? What would you choose to believe and why? Discuss and write.
What will you do about the responsibility of the press in your perfect society?

* * *

How does myth both aid and confuse the process of making logical inferences? Some scholars of mythology contend that myth is a survival of ancient ritual. What do you think of the reasoning process involved in this dispute? How likely does it seem to you?
Read an essay called "Fact and Fancy," by E. Weismiller, Atlantic, October 1963. Discuss the polarization of the two faculties in our thinking. If reason is so necessary, why does myth satisfy?
Read Thurber's story, "The Unicorn in the Garden." Does it shed any light on the nature of the age-old war between fact and fancy?

* * *

Explore the humorous potential of the images the media makers impose on us. What would it be like to be the perfect consumer? What are the humorous things in TV, art, writing that are currently provoking the most discussions, thought, debate, creative response, questions? How do you feel about these things being more than just entertaining? Or how have you defined and redefined entertainment? Can you make a personal history of the expansion of your world of humor to include the world of public entertainment. Have your ideas changed? What is the humor potential of someone's looking for the proverbial "hidden" meaning in a work of art? Read The Pooh Perplex by Frederick Crewes, or Frank Sullivan's "A Garland of Ibids for Van Wyck Brooks," in Jameson, ed., Essays Old and New.
Look at spoofs of "modern art," "great art," spoofs of films and TV in Mad Magazine. Try putting together your own.

* * *

Play Woody Guthrie's "Talking Union" and Judy Collins' "Red Wing Blackbird." To what extent do you take any song seriously? What does it mean to take something seriously? What do you call it when you learn something while you are also having a good time?
Bring in an example of a song which you think you learned from and which you also enjoyed. What is the secret of its appeal?
Make a film or a slide show for one song, such as "The Universal Soldier," thus involving more than one medium in your response to something from the media.

* * *

Do a media study of media: Present in a variety of media your reaction to one work; a book, story, poem, or picture.
Read something in which the meaning is pretty well hidden, such as the film "Time Piece" and figure it out.
Write something and try to be subtle about its meaning. Or write something in which you are consciously manipulating symbols to give it meaning.
How easy do you feel it is to manipulate symbols? How fruitful?
Talk about conscious and unconscious use of symbolism.

* * *

Think about the part of Brave New World that discusses sleep learning. Are you conscious of media working on you in any similar way? What connection is there going to be between art and literature and film and human learning in your perfect society? Read part of Walden II by Skinner. What part have graphic arts, TV, radio, film, and music had in orienting us toward the future? See the film "The Medium is the Message." What is propaganda? How has it been used in the past for moving groups of people to action? Now? Is there any justification for using it?
Can you make a distinction between propaganda and education?

* * *

When a person says, "I'm just telling a story. It has no meaning," is he telling you anything besides what he said in words? What is meaning, anyway? How have makers of media, from the Greeks to today, consciously used elements of mythology to support and enrich their work? See particularly the graphic arts and music. Do allusions to myth in literature work well, in your opinion? Do they ever defeat their purpose?
Read Grant's Myths of the Greeks and Romans for examples. There is also a paperback by Wechsler on the grpahic arts and myth, but it is out of print. A person could assemble his own collection of pictures based on myth.

* * *

What have great artists and writers of the past contributed to the voicing of minority opinion? Read Hard Times by Dickens.
What is the image of minority groups presented in the mass media right now? Find out how it has changed in the last half century. Why do you think this has happened?
Look at the graphic arts for the origins of social criticisms. Look at the history of modern journalism for social criticism. Look at Dickens' view of Victorian evils.
Can you distinguish between propaganda and education? Do we need to? Explore the literature, song, etc. of a current controversy such as that of the Viet Nam War, and attempt to find evidence that somebody is trying to change your mind. Are there rules of ethics about how to do this? (See Sandburg's The People, Yes, section 105.)

* * *

What influence have media had on the process of inquiry? on finding the truth? What are some examples?
What concern do you find in media--books, films, TV, and magazines with the really crucial questions about justice, truth, good and evil, etc.? What does it mean to learn from someone else's work? When do we do it?
Inquire into the reason that we have logic-tight compartments built around the concepts "entertainment" and "instruction." Is there any time in a person's life that learning does not take place? What are the ethics of people persuasion?

* * *

18

To explore the ways in which language changes

____ Elementary ____ Junior High [✓ Senior High]

For a moment imagine life without language, and therefore without T.V., radio, or signs. Imagine life without memory, without stories or names.
When we are deprived of our language what else are we deprived of?
How do animals communicate?
How does a child acquire language? See back issues of Psychology Today.
Who is responsible for creating new words or for changing old ones with new meaning?
Why do some words quickly die, while others prosper?
How might we create structure in community and society if we had no language?
What relationships can you see between language and culture?

* * *

Ask your parents to talk about some words the meanings or connotations of which have changed (rank, busted, colored, Bohemian, heavy, square). Make a list of the words and their meanings. How do the changes reflect a changing reality? Talk about this with your parents.

* * *

Find out what differences in language have had to do with other differences between groups. Try Europe before WWI. Why have some minority groups struggled so hard to change their language habits? What happens when a new language is forced upon a captive people?
Examine our language for evidence that it has changed in response to the language of Africa, American Indians, a slave culture, Yiddish, European immigration, the great depression, or woman suffrage.
Do an intensive study of the history of a few words you associate with a minority group culture. Can a minority group change a language? How? What evidence do you have?

* * *

Discuss why you think people make dictionaries. If one factor is resistance to language change, what reasons can you find for such resistance?
Trace the history of some word associated with inquiry, such as doubt, skeptic, truth, knowledge, wisdom, word. How has the word changed and why?
Why does a language have to change? Why does it have to remain partly the same?
How does language-change mirror changes in people's ways of thinking?

* * *

Look at some different versions of Bible translations throughout history. How have they changed? Can you speculate as to why?
What is the relationship between the establishing of an institution such as a church and the history of words connected with it? It wouldn't hurt to look at some lovely old illuminated manuscript slides or pictures here, of the Book of Kells, for instance.
Look up the history of some words you connect with religion. What have the changes been? Try sin, or clergy, or vestments.

* * *

Make a word history dictionary of words that amuse you, or a dictionary of word history that amuses you. Look at the Oxford English Dictionary to get a start here.
Investigate the language in which Chaucer wrote. How did it affect our language?
Read the hospital passage from Joyce's Ulysses for an example of someone making fun of language change.

* * *

Look at language invention in song as an instrument for change in language. Do words ever invent songs? Make a dictionary of unusual or archaic words in ballads. Trace the history of such words and find their meanings.
Find out why ballad language is different from today's language.
Take one word, perhaps slang, currently much used. Collect samples from different songs. Compare meanings in context. How does a word get its meaning? Change it? Generalize about the way language changes occur.

* * *

What if a fifteenth century Englishman were attempting to talk to someone today? Use the language differences as the basis for a sketch. See if you can change the meaning of a word for the group by systematically using it in a slightly different way. Invent some new words for the class and see if the class can get the school started using them.
Look at the way poets and writers have contributed to language change: Go back to fifteenth, sixteenth, and seventeenth century English writers such as Shakespeare, Spenser, Donne, and Milton.

* * *

Give your invented language for the perfect society a history. What was its origin? When was it written down? What are the means by which it can be changed? Who is in charge of it? Give a few samples of typical word change processes in your country.
Look at Utopian schemes for language change, such as G. B. Shaw's interest in spelling changes or at Esperanto. Look at the Words in Color alphabet in use in some Bellevue elementary schools or the Initial Teaching Alphabet (I.T.A.) once used in Bellevue. Why haven't they worked out? Explore the Utopian possibilities of everybody's speaking the same language.
Look at the implications for study of language change in Burgess's Clockwork Orange.

* * *

Look at the way words from mythology are used today. Note the differences in meaning, and generalize about the way word change is connected to other changes in people's lives.
Look for words that have an interesting history of association with myth, superstition, or the occult. Trace the history of the word and find any changes in meaning. Why do they occur?

* * *

Study the history of the word, identity. Does the study tell you anything you did not already know about the way people think of themselves? How does a word get its identity? In what ways can that identity change? Can you make any analogies between changes in people and changes in words? Does it suggest any ways in which people can change and still be the same?

* * *

To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving

____ Elementary   ____ Junior High   ✓ Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies

THE WAY I SAY THINGS ARE

_____ Elementary _____ Junior High [✓ Senior High]

What are the questions about people that have evoked comic responses?
What do we mean when we say, "That's a funny question"? Write some.
What important questions does your favorite comic sketch, story, song, or cartoon raise?
What are the important questions to ask about comedy? Compile a list and share.
(See section 31 for related writing suggestions.)

* * *

Compile a list of songs that either ask or raise questions. Can you categorize the questions by subject matter, by form?
If you can find this year's equivalent to "Jesus Christ, Superstar," use it.
Talk about the questions it raises. Use Brecht's "Three Penny Opera," too.
What questions have helped you to understand music, song, poetry better?
What questions strike you as useless or unproductive?
What can you find in the life styles of counter-culture singers and the kind of folk tales people tell about them that suggests serious questioning of our society's values? What do you think of the questions? What is our society's reaction?

* * *

Make an immense list of questions you like. What questions did you ask when you were a little kid? What response did you receive? Of what value are these questions to you now?
Read The Little Prince. What do questions have to do with creativity?
What are questions that get you started writing? Compare lists and share.
Compile a list of embarrassing questions. Compare lists. Then you could work with other categories of questions, such as rude questions, unnecessary questions, questions that need no answer. Try writing a sketch that begins and/or ends with such a question.

* * *

What are the questions that have made human civilization progress?
What questions do you feel still need to be asked? Compile a list.
What questions do such works as We, Utopia, 1984 raise about the future?
Where do you find the answers?
Are you aware of any questions that you really wish mankind had not begun to ask? What would they be? Why?
How will people's questions be handled in your perfect society?

* * *

To what extent does myth attempt to answer some important questions?
What are the questions? What are the myths?
What are the essential questions about human nature that myths bring up? How are they different from the questions myth answers? Are they ever the same questions?
Try improvising the situations that give rise to the questions. Improvise the beginning of a myth.
What are the important questions to ask about myth? Keep a running list in your journal.
What are the old myths about curiosity? What do you learn from them about the way people deep down feel about asking questions?

* * *

2 OF 5

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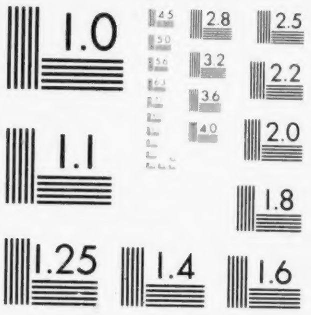
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MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

What questions are being raised by minority voices? How do you value them?
What are the important questions to ask about minority opinion? Keep a list.
Why do public figures react as they do to some questions? Look at some news conferences. What are questions you think most need to be asked?
If you could talk to the President, what would you ask him?

* * *

What exactly is a question, anyway? What are all the reasons we ask them? Why do we want to know why?
What are some of the questions that may have changed the whole world? What are the important questions in our time?
Compare the relative value of question forms: Why? What if? To what extent? Where? When? How? How does the form of the question sometimes predetermine the answer?
Bring in something you have read that really focuses for you the importance of one question about human values.

* * *

What effects have questions had upon your own beliefs? Why do some people believe that asking questions about matters of faith is dangerous?
What do you consider to be the essential religious questions?
What are the questions raised by a favorite passage from some work of religious literature? Or answered? If you could talk to some important religious figure, what questions would you ask?
Do you believe there are any answers? Does religion hold them for you? In what way?

* * *

What kinds of questions do you characteristically ask? Where does a person get the ability and sometimes even courage to ask a question?
What questions about themselves are people sometimes afraid to ask?
What can you tell about people from the kinds of questions they ask?
How much of this is your own assumption?
Do you have any feelings about people who always seem to know the right questions who are therefore excused from making any answers?
Read Oedipus Rex as a powerful study of what question asking can lead to.
Write about a time when asking a question really got you into trouble.
What are the most important questions you think a person can ask about himself and his life?

* * *

2

Compare Brecht's "Threepenny Opera" with Gay's "Beggar's Opera" or with She Stoops to Conquer. What does it show you about each? Do you have to say which is better?
What are your standards for good comedy? How adjustable are they? Could you learn anything from comparing Tom Jones with Huck Finn? Try a drama improvisation with central characters from each work talking to one another.

* * *

Look at two or three songs by the same author, same singer. What do you learn about each from comparing the three? Now work out a comparison between two different singers' handling of the same song. How close is the singer to the song?
Look at the collection of songs and poems, Poetry of Relevance. What standards determined the choices included? What changes would you make?
Compare songs on the same theme.
How do you feel about the need of each singer to be himself, the fact of difference in music and poetry? If difference is a good thing here, why do people often hate to be compared in other situations?

* * *

Compare some of the poems in The White Pony (Chinese poems) with some English poetry. What do you learn about the individual nature of each from the process of comparison? What questions do you have to ask in order to compare two things?
Write a short piece of prose or poetry in which your object is to compare in minute detail two different places, people, times, or ideas.

* * *

Compare the books within Lewis's Ransom Trilogy. What do the differences consist of? Why do you think they exist? What do they tell you about Lewis's purposes? What have you learned just from the process of comparing the different writers' or different students' views of what the future may be like?
What treatment of the problems and possibilities caused by human differences will there be in your perfect society? That is, how will you utilize differences for creative purposes?

* * *

Compare two tellings of the same myth, as Stephens' and Synge's Dierdre, or two different versions of Electra. What do the differences tell you about the writers as well as their subjects?
Compare two treatments of the life of Theseus; you could use Renault's The King Must Die and Hamilton's Mythology. Compare the account there of Cupid and Psyche with C. S. Lewis's 'Till We Have Faces. How do the differences speak to each other? In what way are they important?

* * *

Compare something from the oral tradition, the tradition of black poets, to something a white Anglo-Saxon protestant has written. What are the differences? What accounts for them? Do you think one is better than the other? What standards are you applying? Where did you get them? What preconceptions or prejudices have we got about the way things are supposed to be in literature, art?
Compare two opinions on the same subject, such as poverty, war, discrimination. What differences are there? How can comparisons help us understand prejudices?

* * *

Who makes standards? What are they for? What are differences? What accounts for them? What are similarities? Why are they important to us? What is their relationship to man's need for order, his experience of change, his grasp of creative response?
Compare any two philosophers' writing on the same subject, as Mill and Locke on freedom. Or compare one writer in two different books, as Camus, The Stranger and The Myth of Sisyphus. Why is the process of comparison important to revealing something about each book? Are the differences significant? What makes a difference significant?
What seems to determine the way we will feel about differences?
Compare Shakespeare's Lear with Tolstoi's "Lear of the Steppes," Sophocles' with Euripedes' Electra.
What does it mean to say that truth is relative? Write about it.

* * *

Compare two systems of belief. How are they similar, different? What does one system have to say to the other?
Compare Anouilh's treatment of Becket with Eliot's, or Anouilh's treatment of St. Joan in The Lark with Shaw's. Do you find two plays better than one alone? In what way? Can works of art or literature be companions to each other the way people are? What can make differences talk to one another? How do differences keep people apart? How do you feel we should respond to human differences? What lives, different from your own, have made a difference to you in your life? Write about it.

* * *

How do you feel about being compared with other people? Write about one such time. How do we realize differences?
When people are different, what happens to them? Can you give examples?
How much pressure do you feel to conform? To what? Where is the pressure coming from? Is any of it necessary?
Read Of Mice and Men, "He," and/or Flowers for Algernon (Charlie). Compare the way the authors treated the differences involved in mental retardation. What did you learn in the process of comparison about their attitudes and your own?

* * *

Find some piece of humor that you consider sick, inappropriate or in "bad" taste. Why does it offend you? What is it saying about the world, and how is it saying it? What determines your own taste in humor? How honest is it possible to be about it? Does it vary from place to place and time to time? What governs the variations?

Look at the collection of parodies in A Parody Anthology. Why don't they seem very funny to you? How do parodies depend on analogy? What do you know about right now that would lend itself to parody? Try writing one.

Explore the humorous potential of false analogy. Read "The Secret Life of Walter Mitty."

Explore analogies in humorous literature. Role play characters in analogous situations; put Tartuffe in the public school or church of today, etc.

* * *

Find a number of songs with what you consider a common theme. Put them together in a manner that suggests what your own feelings and thoughts on this subject are.

Look carefully at current songs and attempt to show how they picture the world we live in. Is it the world you live in? What differences do you experience? How would you express it? Try it. Write your own song, or you might choose some characters from songs; place them in a dramatically different situation, role play it. (Lord Randall finding out his mother cooked the eels, the everyday housewife being visited by Stephen Stills, Me and Bobbie McGee actually visiting the guy who wrote the song.) Improvise an interview with a famous song writer. Try to establish a sense of the difference between him and you, as well as the similarities.

* * *

Write or collect some metaphors that you like. Now try developing a whole line of reasoning along one of them. What happens? Do you see any dangers?

Discuss analogies you have drawn between your life and what happens in books. How did you express this as a little kid?

Given new situations of conflict, explore with dramatic improvisation or written dialogue or sketches, what happens to a Hemingway hero, a Faulkner Snopes, the Great Gatsby, Little Orphan Annie or Nancy Drew.

* * *

Spend some class hours improvising your own reactions to the situations in books you read. Spend some time improvising how characters would react to different situations. What would be Gulliver's reaction to the United States of 1971?

Try role playing the way characters from fiction or film would respond in a situation in your "perfect" world. How would John Savage respond? Gulliver?

Spend some time working out and writing an analysis of the differences between your view of the world, your values, and those of the author of one of the books you have read. Do this with specific references to the way things in his imagined world differ from specific things in your experience of the world.

* * *

Bring some myth characters into the room by improvising their response to present day situations: Haeman ordered to fight in Viet Nam, Creon before "Meet the Press", Clytemnestra and Aegesthis playing the newlywed game, Ulysses facing the draft. Note how their reactions might differ from or resemble your own. What does the literature of myth tell you about what it means to be a human being? What does it leave out?

* * *

After reading Invisible Man or Black Boy or Simple's Uncle Sam, place yourself in the position of a minority-group person as he seeks a job, looks for a house, gets fired, leads a movement. Work out the details in dramatic improvisation. How is this different from the things you have experienced?
After reading When the Legends Die, dramatize the Blue Elk game. Then shift the scene and see if you can make it work between teachers and students.
Try dramatizing the plight of Rubashov before the authorities in Darkness at Noon. See if you can then recast the scene to fit a student-revolt-against-authority kind of scene.
What have you learned about being in a minority group that is similar to your own situation? What have you learned that is different?

* * *

Explore in writing, discussion, or role playing the attitude toward life of one character in a play or short story you have read. Give this character a new scene and problem to confront. How does he handle it? Place Galileo before the Atomic Energy Commission, King Lear in a retirement home, Raskalnikov at the Calley trial, St. Joan at a church bazaar, Milton in a pornography hearing, Sisyphus at a union strike meeting, etc.)
How does a person's basic philosophy determine the way he handles the details of his life?

* * *

Given some crucial life situations, death, birth, marriage, divorce, broken friendship, how do you feel a person with the religious convictions of Sir Thomas More, Luther, Becket, St. Peter, Lao Tzu, and Buddha would have faced it? How would your reactions be any different? If you don't consider it sacrilege, try some improvisations in which you get to act the part of a great religious leader of history. You might even try getting some of these people together. Or bring some of them forward to specific issues in race, politics, ecology. How would they respond to current problems?
Consider the imitation of a religious figure as an attempt to act out an insight on how to handle the failures of mankind.
Try to formulate your own basic beliefs in writing. What does it matter what you believe?

* * *

Try some dramatic improvisations with scenes from Kesey's One Flew Over the Cuckoo's Nest. Shift the scene to another institution. Who would be Big Nurse? How far does the analogy hold? How would other characters from books you have read or films you have seen respond to a number of situations you face. Pick the situation and the character and play the role. Try these situations: The character is involved in a school feud with a teacher; a family argument; helping a friend in trouble; facing a death; meeting the draft; deciding to break up a friendship; losing a political campaign. Or pick the situation from the book. How would you have reacted?

* * *

Make a list of "The Important Questions." How many of these has your school experience helped you to answer or to deal with? Which should it have helped you with? Which questions will be answered the same by all persons with adequate information? Which must be answered differently by each person? Which are unanswerable? See the list of important questions on pages 62-65 of Teaching as a Subversive Activity by Postman and Weingartner.

* * *

After completing some of the interviews mentioned in various activities throughout this book, discuss the questions you asked. What kinds of questions got the richest answers?

* * *

21

To translate into language information that comes from the senses

Elementary Junior High [✓ Senior High]

Bring in and share with the class a cartoon or story that let you laugh. Think about why. Describe the physical sensations of laughter as specifically as you can.
Describe the sights, sounds, incidents of the senses that seem to cause us to laugh.
Are there words or combinations of words that sound funny in themselves? What are they?
Talk or write about a specific time when you were really amused. Try to tell exactly what it felt like, physically.

* * *

Identify song sights and sounds you like. Bring them to class and listen. Discuss the way sound repetitions--rhyme, alliteration, phrasing--help produce continuity. Finish some rhyme patterns initiated by other people.
Discuss and investigate the relationshiop of the rhythms we feel to the words we choose. Finish some rhythm patterns begun by others.
Talk about and experiment with the effect of words on feelings and feelings on words. What words will we typically find in the Blues?

* * *

Experience the sight, sound, taste, odor, and texture of a number of objects from the natural world: leaves, lemons, lobsters, lungs, liver, lard, loganberries; grapefruit, grapenuts, gravel. From the manufactured world: nylon, nosedrops, newsprint, netting, nutcrackers. Seek the words that characterize them. Make a list you enjoy.
Bring in such things as you can find--burlap, fish net, stones, dry leaves. Blindfold yourself and touch the objects, seeking words for the differences and peculiarities of each object.
Listen to records and tapes of specific sounds, such as crickets, whales, etc. Write about each, trying to find words specifically descriptive of the sound's unique qualities.
Make a list of words that you especially enjoy or that give you the shivers.
Write about an experience such as walking barefoot over rocks, listening to a storm, falling in a river, eating fish tripe soup, being seasick.

* * *

Read a passage such as the one in Out of the Silent Planet where Ransom sees Mars for the first time. Investigate and discuss the attempt to describe a new sensation with an old vocabulary.
You are going to create some perceptions of a world that you get to be the inventor and explainer of. Describe the first sense encounter with your imagined world. (See also news article about lost tribe.)

* * *

What are the sights, sounds, shapes, colors, and textures of the world of myth? Build a collage. What natural phenomena were some myths an attempt to explain or understand? Try sun, moon, stars, dawn, the sea. What different physical descriptions of creation can you find in different systems of myth? Draw or physically represent a myth, character, or place.

* * *

How do we respond to differences which mark ethnic, racial, or religious groups with words: investigate the various uses of the word black. Read "Between the World and Me" by Richard Wright (American Negro Poetry edited by Bontemps). What are the sights, sounds, textures, colors, shapes, pictures we associate with the life of various minority groups, with poverty, in the war, with protest; with being black, a woman, a Jew, a prisoner? What are the words most immediately associated? Actually try making word-association lists. (Also see attached attitude inventory.)

* * *

Discuss the relationship of words to things in a variety of languages. Discuss the process of abstraction. Build abstraction ladders for such common words as notoriety and nonsense, nouns and nuggets.
Find out what philosophers have said about the relationships between words and things; about the seeming conflicts between appearance and reality.
What part of a thing is its color? shape? texture? size?
Discuss the senses as information sources and as limitations.
Talk or write about the questions you asked as a little kid, the differences you noticed that puzzled you. What does it mean to be an inquirer? What made you into one?

* * *

Find out about attempts to describe in the language of human sense the experience of mystics. What are the sights and sounds of direct knowledge of God?
What are the sights and sounds of the world that puzzle and trouble, that comfort and inspire people of various religions?
Investigate the sights, sounds, colors, odors, and textures of religion.
Build a collage.
Find out how various religious groups have responded to the idea of body as apart from or in relation to soul.
Write in the specific language of the senses what it feels like to be a member (or a non-member) of a particular religious group.

* * *

Identify the sights, sounds, smells, shapes, and textures which have had a special meaning for you since early childhood. For instance, what are your favorite colors and why? What does your choice tell you about yourself? Is there any scene which you particularly associate with who you are? How are the sights and sounds, etc. of your dreams different from their everyday reality? Does your identity have a specific geography? Are there places, sights, sounds you are more comfortable with than any others? Do you know why? How do you react to quiet, to noise?
Read part of Joan Baez's Daybreak.

* * *

Record the spontaneous flow of memories stimulated by the sight or sound of something in the room. (See Moffett, A Student-Centered Language Arts Curriculum, Grades K-13, p. 214.)

* * *

Write an expanded account of a single memory which you associate with a sense experience -- the smell of garlic or of leaves burning, the sound of a fog horn or of an owl's cry, the feel of dragging a stick along the sidwalk.

* * *

Improvise walking on sharp stones, on warm sand, on egg shells. Talk about how it felt. What words describe the imagined sense experience? (Other games and exercises to prepare students for dramatic improvisation are described in Moffett's Student Centered Language Arts Curriculum and in the notes on improvisation included in one of the supplements.

* * *

To deal with an idea on various levels of concreteness from specific to universal

_____ Elementary   _____ Junior High   ✓ Senior High

Inquire into why we laugh at names.
Collect a list of specific names that amuse you.
Look at the way Dickens uses naming for humorous purposes.
Look at the way James Joyce used proper nouns from the Dublin city directory for a variety of humorous purposes.
Try writing a sketch and include some preposterous names.
Rename the faculty, or give them numbers.

* * *

Make a collection of songs based on specific names: "Susanne," "Old Blue," "Darlin' Nellie Gray." Why are there so many?
Look for songs which name places. List them. Why do people delight in them?
What other things do songs tend to name? Why? Look at songs which are about just one word, basically, as *home*, etc.
Examine song titles. Of what value are they? What are your favorites? Why?

* * *

Given a passage including general class words such as *train*, *book*, *business*, see how the texture of the passage changes with the inclusion of specific names, proper nouns.
Collect an intriguing list of names for businesses, schools, railroads, or other concerns and devise a passage containing all the names.
Do some writing that includes preposterous names.
Compare nouns that mean almost the same thing. How does the slight change alter the word's value as a predictor? Try house-home, adjustment-submission.
Read the Faulkner "Nobel Prize Acceptance Speech" in Jameson, *Essays Old And New* for a discussion of endure-prevail. Read E.B. White's "This is New York" for loneliness-privacy.

* * *

Compare the names used for characters in *Out of the Silent Planet* with those in *Brave New World*. What are the differences? Do they matter?
Look at science fiction names. Do they have features in common? Are there several types? Do they give any clues to the quality or nature or purpose of the writing?
In the perfect society you are creating, give specific names to creatures, places.
What if you had numbers, not names? Try it in class for a day. Try to gossip about people.

* * *

Think about the special qualities of mythological names. Of what value are they? Explore the connections between names and power, the magic of names. Think of folk and fairy tales as they use names and nouns as magic words--"Rumplestiltskin," passwords. What does this show you about the feelings people have about words? about people?
What predictive value has myth added to such words as *love*, *duty*, *honor*, *sacrifice*, *wisdom*, *treachery*, *courage*, *honesty*, *weakness*, *strength*, *dark*, *light*?

* * *

Discuss the controversy over naming in the black world.
What does it matter what specific name we use for ourselves?
Make a study of the use of names by some black writer; Toomer, Wright, Ellison.
Research the history of slave names in the USA.
Make a collection of people, places, events, and their names, important to one or more minority group.
Read Sandburg, The People, Yes (section 51). Inquire, what is the effect of name-calling on minority opinion? Look in the mass media for examples.
Explore the topic euphemisms: bombing vs. protective reaction; war vs. police action; boy vs. young man. How does the form affect the way we feel about the reality it stands for? Look in the newspapers for examples.

* * *

Look at Voltaire's Candide and inquire into the names used.
Look at a passage from Rabelais that is heavy with epithets. What is their value?
Look at the epithets of kennings used in epic poetry. What does it mean to name something?
Read Rilke's ninth "Dueno Elegy." It is about naming.
Ask what it has meant to bear a particular name, to Oedipus, Antigone, Hamlet, Romeo.
Ask what difference does a man's name make to his life? What about the other names a man attaches to himself? How do names help us know the truth?

* * *

Collect names for beliefs.
What difference does it make what you call what you believe? What is the difference in root meaning between a religion and a sect?
What does it mean to call yourself Christian, Buddhist, Moslem, etc.?
Make a collection of names held sacred to various groups.
Discuss and inquire into reasons we have certain attitudes toward names of deities.
Talk about names which are never to be pronounced; the magic of names; the power of names.

* * *

Why are names important to us? How do various names make people think of themselves? What are your favorite names? Why?
What kind of identity do you associate with certain names? What names are attached in your mind to strength, cowardice, honesty, etc.?
What part of a man is his name?
Have you ever had a nickname? How was that important to you?
What does your name mean to you?
Continue writing your autobiography.

* * *

What use can we make of labels in looking at humor? Make a collection of experiences you would call humorous. Make a collection of stories, poems, sketches you consider humorous. Compare that with somebody else's list.
What use does humor make of labels?
Make a list of non-funny things, stories, ideas. Compare again. Look at the ways in which labels are used to assign general qualities to individuals and thereby preprogram humor, as tag naming in Fielding's Tom Jones.
Look at Pantagruel's name calling abilities. Why do we laugh?

* * *

Make an inventory of all the kinds of writing we call song. Try for variety.
Make a collection of five favorite songs. Then try to think of one thing they have in common, other than your preference. Make a label.
Get acquainted with the labeling system in Stevenson's Home Book of Verse.
Evaluate it and some of the poems in it.
What kinds of labels do we give certain kinds of songs we don't like?
How valuable are the labels: classical, rock, country; or of poetry, what are the labels we use?
Look for and collect songs that operate on the level of labeling, propoganda songs.

* * *

Consider why we label somebody creative, a writer, a poet; someone else not. How useful is the label? How restrictive? Consider what happens when the identity of the labeler changes.
You have a box. Put in it any five things. Then label it. Add another thing. Will the label change?
Everybody gets a label: stupid, clever, smug; hippie, commie, radical, conservative. Act it out.
Write about a time when somebody labeled you, or you felt labeled, and what you did to change the situation. Do some improvisations such as this one: you go into the principal's office. He thinks you are a class-skipper. You want him to know you as Connie, a responsible person who had a reason for not being in class.
Look at the film, "Is it Always Right to be Right?"
Use the art photos on composition from Reinhold visuals. Look at the pictures. Label the whole collection. Then label groupings. Rearrange and relabel.
What makes the labels change? What are your favorite labels?
Why do we call what you are doing fiction, poetry, etc.?

* * *

Collect a group of stories that have futuristic themes in common. Are there other similarities? Other labels?
Consider Brave New World: the labeling and boxing of people. What was it for? How did it work? What were its limitations?
What use would you make of labels in your perfect world?

* * *

Think about and discuss how much of your experience you label imagination. Look for ways in which we use terms from myth to label everyday experience: What do we mean when we call someone a witch? a wizard? heroic? like Zeus? like Athena? What does it mean to be Dionysian? Appologian? What are the attributes we attach to labels we get from archtypical experience? as childhood, maturity, fatherhood, heroism? What does it mean to be a hero? See Campbell, The Hero with a Thousand Faces, and the section in Grant's Myths of the Greeks and Romans on Prometheus. What happens to our view of experience when we call something a myth, or someone else does? What happens when we rely entirely on myth for our labels for people, as black people?

* * *

Read Griffin's Black Like Me and consider the implications of labeling as it is explained in the book: or Black Boy, or Blues for Mr. Charlie, or Yerby's story "Homecoming" in Clarke's American Negro Short Stories. Consider the effect of the label on the life of the person labeling, and on the person who labels. Read Grapes of Wrath or In Dubious Battle. Read the New Orleans section in Travels with Charlie by Steinbeck.
What happens when we use the word minority as a label?

* * *

Discuss the function of abstraction: inquire into labels, into types of labels. (Label the labels.) What are the major labels in the various branches of philosophy? Take for instance, real, unreal, true, false, apparent, or good, evil, honest, honorable, or beautiful, imaginative, ugly. How do these words work? How do they help us find the truth?
Working with large class words, continue investigating the vocabulary of inquiry. Look at a specific piece of writing such as Candide or Everyman and inquire into the use of labels.

* * *

Read Smith, The Religions of Man. Look at the major labels we give religions. What are the group attributes of each of the major world religions that distinguish them from other religions? Why can we call all of them religions?
Listen to people speak who label themselves one thing or another. What connotations does each term popularly have? What corrective effect does information have on your use of the label?
Why are some names for religions sometimes used as name-calling devices? Study the history of this, the mechanics of it, and the effects. Look specifically at the Danish reaction to German anti-Semitism in World War II.

* * *

Consider: What does it mean to belong to a group? to be labeled with the name of that group?
What are the labels we use to refer to ourselves? How do they help us? How do they hinder us?
Was there ever a time when you were labeled and had to live it down? Write about a time when you got into trouble because you used the wrong label.

* * *

Build a humorous classification system for the human race. Inquire into classification systems for humor. What kinds can you find? Where does satire fit? parody? farce? comedy? the practical joke?
Read a work such as Midsummer Night's Dream and talk about all the different kinds of humor in it. Build a classification system for humor and see if it works for another thing you read. Read Twain's "Literary Offenses of James Fenimore Cooper" in Essays Old and New. What happens to your classification system for humor? Also look at the way Twain is using a classification device for literature for humorous purposes.

* * *

Find out how songs tend to help you classify people. Working with an inventory of song, seek a classification system which accounts for differences. Which songs belong in what groups? What are your major groupings? You will have to bring in a lot of songs and see which ones go together, which ones force us to invent a new category. With a new, larger class noun, can we find similarities between formerly dissimilar-appearing songs? When is grouping songs useful? How well do classification systems work? Are there any leaks? You are the disk jockey. Plan a five day series, each day with a different category of song. What would you include? What are your categories? Do any songs belong in more than one category?

* * *

Time. July 12, 1971 contains an article in which there is a classification system for modern poets. What do you think of it?
Play the "How many things can you think of to do with a brick, turtle, alligator, or blackboard eraser game." Now classify your activities into kinds. (building, entertaining, etc.) See what leads to the invention of a new category.
Now everybody gets to classify himself: (Start with the portion from Portrait of the Artist where Stephen classifies himself.) How many different categories can you be placed in? (Prize for the highest number?) or start with the sentence "I've noticed three kinds of people..." and proceed.

* * *

Working with your developing list of names and labels, (sections 7, 8) make some classification systems for your new world. Figure out how you will know you need them. What will they be? How will they differ as your picture of the perfect world changes? What happens as you discard some categories, add new? What would happen if you threw out the category war? Could you? What categories do you see people divided into now? How would the system change in the future?

* * *

What categories does myth apply to life? What kinds of people does it describe? How can you see what its system is? How does it divide or group experiences? What values are built into a system of myth? How does myth help us to classify people? How does it hinder us?
Look into Jung's idea of archetypes. Explore one category, such as the life of the hero. See Campbell, Hero with a Thousand Faces.
What categories do we ascribe to myth, that is, what are the kinds? What are the differences that this system of categories is based on?

* * *

What does classification on the basis of minority views tend to do to our whole picture of a person? That is, what limitations do we impose on perceptions of people as soon as we include them in one large class? Once classified as woman, what other categories are people automatically supposed to fit into? or black? or poor? or convict? or Jew? Do they fit?
How does this classification affect us as well as them? Explore the concept of category hardening as a social analog to artery hardening.

* * *

Look at classification systems for thinking. See Bacon's Advancement of Learning, Guilford, Bloom, Burke, Dewey, et al. Look at the way philosophies are classified by school, problem, overriding concern. Why all the different ways of grouping?
Look at the ways man has classified himself: See Hamlet's speeches on the subject. Are all the attributes included? How have classification systems helped us to know the truth? Look at Hamlet's system for women. When do systems hurt us in our attempt to see what is real?
Start with the question "What is man?" See what you come up with.
Make up a list of philosophical questions and see if you can categorize them. What did your effort at systematization teach you about building systems? Did you discover any new categories? Any new attributes of man? Any new questions?

* * *

How do writers categorize types of religious people? See Chaucer's Canterbury Tales. What are the large categories we apply to religions?
Look at the system of categories used in the Bible's creation story in Genesis.
Have other religions similar categories for created things? Look at categories for aspects of creation, such a soul, progress toward enlightenment, etc. How do similar categories apply to different religions? How many kinds of people does your own religion teach you there are?
Read a history of one person's religious life, such as Hulme's The Nun's Story, or some of St. Augustine's Confessions. Begin Lao Tzu's Way of Life.

* * *

How many different categories do you belong in? What effect does adding a category do to your concept of self? How do we add categories or dimensions to our life, anyway?
Read some Walt Whitman, from Song of Myself. What is his concern with categories? How do you see the world as divided into categories of people? How many categories are there? What are they like? Read Saroyan's My Heart's in the Highlands purely for the sake of category expansion.

* * *

Explore how laughter causes us to recategorize experience. Look at Mark Twain's reaction to frontier experience in Roughing It. Compare it to Berger's Little Big Man, or to something by Cooper.
Consider the impact of laughter on politics, (see Art Buchwald's column) literature (the art of parody), the family, the farm, the church, and other systems. Goldsmith's The Vicar of Wakefield actually is something to consider using here. Or look in the newspaper, magazines, Mad Magazine, and see the records of Tom Lehrer, who is a good starting source because of the variety of topics he chooses. See also Twain, A Connecticut Yankee in King Arthur's Court, for a challenge to conventional ways of thinking about the past. See Thurber's University Days for schools and draft boards. This brings us right up against Arlo Guthrie's Alice's Restaurant song.

* * *

Have any songs ever made a difference to world, really forcing people to reclassify things? "The Battle Hymn of the Republic"? Any others? Or look for songs which may be instrumental in causing opinion shifts about war, politics, morality. Make a collection of one such group, attempting to figure out just what it is about the song which makes it forceful.
What song has made the most difference to you personally in affecting the way you view the world? Why?
What new categories have recently been added to your thinking about music?
What new categories have been added to the public's concept of music?
How does popular acceptance affect your view of a song? Why?

* * *

Impose a condition upon yourself that you do not ordinarily experience, as being blindfolded: What does this condition change? What other changes could you artificially effect? Read W. V. T. Clark's "The Portable Phonograph" in Modern Fiction. Read Karl Shapiro's "The Leg," or Johnny Got his Gun by Trumbo.
What conditions have been influential in producing great writing? What difference would it make to a writer to have been in a war, in a prison, in a mental institution, exiled, on a desert island, etc.
Consider some of the implications of these far out situations: survival after war, being orphaned, being suddenly all-powerful. What would you reorganize? How would you do it? Write about what you imagine it would be like.

* * *

In the world you have been developing, posit a conflict over values, ways of seeing things. Resolve it.
Examine Vonnegut's Sirens of Titan for conflicting ways of classifying the world. To what extent does the classifying involve making value judgments?
Read in Gulliver's Travels about the war between the Big Endians and the Little Endians. Look for other sections in which Swift is forcing us to reexamine and reclassify experience.

* * *

Explore the whole system of coding connected with body movement in humor. Some improvisations will help here. Watch some mime, some Laurel and Hardy movies.

Read Thurber's "The Macbeth Murder Mystery." Discuss what happens when people inadvertently blunder into the code of another world from the one they usually inhabit.

Explore the comic possibilities of not knowing the shibboleths of a group.

* * *

How is song language different from language in other forms of writing? What are the givens? Inquire into the special set of words and meanings that musicians use. Is there a "code" for rock musicians? How is it different from the code for country-western people? How is it different from the code of opera or art song musicians? Do a study of one musician's code.

Improvise a couple of musicians from different "codes" trying to talk to each other.

Look at some music criticism. Does it seem to be written in a code? What are its special words?

Investigate the body language that accompanies song as a kind of code.

* * *

You get to create a new system of meanings for a set of words. See if you can create a whole code around a certain topic. Start by looking at what Art Buchwald calls the Pentagon code. Then see how successfully you can play with the idea of obscuring issues with words. You might be interested here in looking into the code of advertising or the drug cult. Can a code ever be a way of lying even to yourself?

Is there a code for writers? How about a mystery-thriller code, the James Bond code, etc. What does each code consist of? How does it work?

Explore language as a gesture. Read Mansfield's "Miss Brill" and look at description of gesture as a clue to what a person is feeling and thinking. See some mime, a Marcel Marceau film called "In The Park." Then try some mime. Get an almost indestructable object. (A cardboard box will do; who knows what will happen to it?) First you pick it up and move it. Then imagine it is something, such as a baby or a luandry basket, and make a characteristic gesture toward it. Then imagine a strong feeling you have towards it, and move it with that in mind. The class will discuss how your system of gestures works, what kind of body language is unique to you, what is universal and becomes a kind of code for everybody.

* * *

Look at the use and misue of language in Orwell's Animal Farm and 1984. What safeguards against propaganda will be made in your Utopia? Or will it be used? How does propaganda constitute a kind of code?
Write a straight message in your invented language and help the rest decode it. Then explain about the meanings inside the meanings.
What are ways you see even now that society is using language to its detriment or betterment? What would be the place of special-interest codes in your perfect society?
Is there a code of science? What are the rules? Just think about white coats. What else comes to mind? What are the other parts of this language without words?
Look at Book II of Gulliver's Travels for explorations of other systems of coding reality, particularly at the routine for would-be servants of the state.

* * *

What part does non-verbal language play in myth; spells, gestures, etc.? Does a family ever develop a kind of code that depends on its old stories for meaning? How is this like myth? Read Albee's The American Dream.
If you think about myth as systems that function like codes, what are the parts of that code and its meanings?
Examine the relationship between myths and dreams as ways of coding reality. How does your own dream code work?

* * *

What devices can you find for distorting the truth in the special "codes" of certain interest groups? What catch words, slogans, euphemisms, cliches and jargon are native to the debate between one minority group you are interested in and the opposition?
How has body language been an important part of minority group language? What are the postures of subservience? of hostile submission?
Talk about the development of the demonstration as a kind of language. What does its meaning depend on? How effective is it?

* * *

How is a person's world view, that is, how he views the physical world and his relationships to objects and people, connected to his use of language? See Wharf, Language, Thought, and Reality. What effect does a person's special coding system have on his behavior?
Why do we use euphemisms, cliches? What is their special relationship to our understanding of reality?
Explore the language of the body and of space. Read Hall's The Silent Language.

* * *

Is there any part of language used in or about religion that you can think of as a special code? How about rituals? gestures? How is the language of the body important in religion? How do the codes work?
Compare differences in basic religious beliefs that may be based on the special way a particular language codes relationships. Read Buber, I and Thou; Watts, The Book or The Way of Zen.

* * *

Do you remember special in-group ways of using language that you had as a child? What different life styles can you identify right around you? What are their special codes? To what extent do they include, or are they, a kind of language? What does your growth in ability to use language do to the development of ideas about who you are?
What is the relationship between the complexity of your coding system and the complexity of your idea of your self?
Do you have a unique body language? What is it? What gestures are part of it? How does it work? How do you express the way you feel in the way you move?
Do you ever use language to evade an issue? Are there some words that you would rather avoid?

* * *

The Old Man and the Sea: Can you make an analogy between the endurance and triumph of the old man and an ordeal that you have faced? What is unique in the old man's experience? What is universal? Consider the old man's disappointment in the way the fish will be sold and eaten. Can you make a connection between this and your own experience?

* * *

Visit a place in the school -- the library, the hall, the commons, another class. Be as detached an observer as you can. Take notes, writing down only observable facts (no generalizations or opinions). Write a report of the visit. In group discussion of the papers, talk about the way you organized and interrelated the details. Were they all really objective? Or did you write something like "The students were happy"? What does a person do or say, what expressions or gestures does he use, to lead you to conclude that he is happy?

* * *

Tell in writing several incidents from your school experience that seem to you to have something in common. Conclude your paper by generalizing about what these experiences meant to you or about what they tell about the school.

* * *

Explore haiku and other imagistic poetry. Discuss the combination of concrete and abstract levels. Have students experiment with creation of images in haiku or other form, and discuss the results as a class or small group. What levels of abstract meaning emerge? Were all of them consciously intended by the author? If not, are they invalid?

* * *

To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

____ Elementary ____ Junior High _✓_ Senior High

Here is a process applicable to any class:

Start with an experience, a book, a film, an interview, a series of events.
Be sure that it is something that genuinely puzzles you.
Simply list in random order whatever occurs to you about it; things you saw, heard, felt, thought, and read about it, questions you can't answer.
Now, does the list group itself as you look at it?
What parts go together? Can you label those groups?
Which part of your list is fact? Which part is opinion? How are the parts interrelated? Are some parts more specific, others more general?
Which parts are most important? Interest you the most?
Cross out what you think you can't use.
What suggests contradiction, confusion, or conflict and needs further exploration and explanation?
Choose one of the stated opinions as a thesis you would support or would like to investigate.
Now see if parts of the list assume some kind of order in relationship to that thesis. Why?

* * *

Apply the process above to the subject of cartoon violence. In all the cartoons you have seen, which are supposed to amuse us and at which do we laugh? What is the violence about? Here simply list all the evidence you have, as much as you remember of what you have seen. What seems contradictory? Then arrive at a tentative hypothesis which might explain what puzzles. You will be involved in classifying your experience, then in reclassifying it to accommodate differences that you sense.

* * *

Apply the process to the subject of ways of looking at life in song. In all the songs that you have heard lately, what have been the attitudes expressed toward either love, war, or narcotics? Focus on one topic.
Do the attitudes form natural groupings? Which seem contradictory? How do you explain the contradictions? State an hypothesis.

* * *

Apply the process above to this topic: "The reasons we try to force people into patterns of our choosing, such as making them meet deadlines; the effect of this kind of pressure on the writer." What groupings are suggested? What contrasts, conflicts, and contradictions are there? What hypothesis suggests itself?

* * *

Apply the process to this topic: "The effects on scientific progress of the demands and the funding made available by governments." What have you read about this? What do you think? What groupings suggest themselves? What don't you understand? What tentative hypothesis can you arrive at?

* * *

Apply the process to this topic: "The effect on the imagination of our culture's continual insistence on 'just the facts'." What have you observed? What do you feel? What groupings suggest themselves? What don't you know yet? What hypothesis can you arrive at? Or try this topic: "Myth as the wellspring or the destroyer of the human creative faculty."

* * *

Consider this topic and apply the process above to it: "The response of government to sensitive problems in race relations." What do you read and observe? What do you think? What groupings of material suggest themselves? Where are the facts contradictory? How do you explain this?

* * *

Consider this topic: "The extent to which reason or emotion can and should govern human affairs." What have you read and observed? What groupings or materials suggest themselves? Where do you find contradictions? Can you form an hypothesis?

* * *

Consider this topic: "What active and deliberate use of the reasoning process does to a person's religion." State facts, opinions, and group them. Look for contradictions and form an hypothesis.

* * *

Consider this kind of topic: "The effect of deliberate, long-term planning on a person's life. State facts, opinions, look for contradictions, form an hypothesis.

* * *

Be thinking about the whole process of defining, which goes beyond supplying a synonym for a word to discovering what it is like, what its referent does, what an example or illustration would be; how it is characterized as well as how it is classified. Martin's ***Logic and Rhetoric of Composition*** *is helpful here.*

* * *

Working with a tentative thesis such as "Our laughter at cartoon violence reveals a streak of vicious cruelty in all of us," ask what words we need to define. After you supply an equivalent word or synonym, work through the definition by contrast, comparison, by providing examples and illustrations. How does supplying referents for your word work to limit or give insight into its meaning?
After you have defined the words vicious, cruelty, violence, and cartoon, how does your thesis change? Will the material you bring to definition help you substantially with your thinking? Discuss and/or write.

* * *

Work with a thesis such as this: "Songs give us a romantic and unrealistic idea of what life is all about." Limit the discussion to the subtopic to drugs, love, war, etc., if you can. Which words have to be defined? After working through the process of defining by equivalence, analysis, synthesis, example, and illustration, look at the material now available. Does it force you to change your thesis? Discuss the thesis in writing if you wish.

Try a thesis like this one: "Fear and frustration produce the demand for conformity. This demand breeds deceit." What do you have to define? How much material for writing can you get by working through the process of definition by equivalence to definition by function and illustration? Talk and write.

* * *

Work with a thesis such as this: "The scientific progress demanded by government is the antithesis of the progress needed by humanity." Define progress, antithesis, humanity, government, scientific. What happens to your idea when you define these words? Are you forced to change your thesis? Use the thesis for a paper or a discussion, or both.

* * *

Work with a thesis like this: "The constant demand for a scientific approach to things is a blight upon the imagination of modern youth." After you have defined the words science, imagination, and blight, try relating the two; possibly you have set up an opposition between the wrong forces. What words might work better? How does the thesis change as you consider what you really mean? Go ahead and write, or just discuss.

* * *

Try this thesis: "Government is presently negligent in doing justice to oppressed minority groups." When you have defined your terms, how are you forced to limit or qualify your thesis? Discuss and write.

* * *

Start with a statement like Pascal's "The heart has reasons that the reason knows not of." When you define heart and reason and reasons and knows, what do you find out? Discuss and write.

* * *

Start with a statement like this: "The unexamined life is not worth living" or "the most perpetual sign of wisdom is perpetual cheerfulness." What words do you need to define? Do it.

* * *

Begin with this kind of statement: "It's all a matter of either heredity or environment, what you do and become. You have really very little control over your own fate." What happens when you define heredity, environment, control, fate? Discuss.

* * *

To assume various roles in order to test the impact of those roles upon an idea

____ Elementary ____ Junior High ✓ Senior High

Improvise a parent-child or teacher-student conflict. Alternately play the parent and the child or the teacher and the student in the same situation. Does the shift in role bring about a shift in perception?

* * *

Improvise a discussion between two persons of strong differing opinions. At what point does the discussion become an argument?

* * *

Improvise a discussion in which one person confides a problem to a friend. Alternately have the friend adopt the following responses throughout the improvisation to see what difference it makes to the person's feelings:

A. That's OK, I've had the same problem myself.
B. That's OK, I'm sure you'll do better next time.
C. That's OK, everyone has had the same problem.
D. That's OK, it will work itself out eventually.
E. You really seem bothered by this. What are your feelings about it?

* * *

To stay with an idea long enough to see it develop or change

_____ Elementary _____ Junior High ✓ Senior High

Write a Socratic dialogue (see Moffett, page 317 ff. and page 452 ff.). List the details of the argument, then sort them into categories. This list might be the outline for an argumentative essay.

* * *

After improvising some Socratic dialogues, discuss which of the characters were rigid, which flexible. Which characters were able to learn from the others? Which were unable to learn? What are the comic possibilities (Mrs. Bennett in *Pride and Prejudice*, the workmen in *Midsummer Night's Dream*)? The tragic possibilities (Creon, Antigone)?

* * *

List all the traits of a character you have improvised. Now group them. What classification system emerges? Add some traits. Now reclassify.

* * *

To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

27

To express an idea in a non-verbal medium

_____ Elementary _____ Junior High ✓ Senior High

Do some word improvisations. Use a small (unbreakable!) object and two persons. An observer calls out the name of a thing (potato, car key, flashlight, telephone) and the two persons improvise a situation in which the object represents that thing.

* * *

To work with the constructions of words for a larger vocabulary

_____ Elementary   _____ Junior High   [✓ Senior High]

Begin collecting a vocabulary of words we use about humor. Begin defining these words: amusement, farce, comedy, fun, entertainment, satire, burlesque, ridicule, parody, gag, irony, ridicule, punch line, etc.
Begin a collection of words which writers like Thurber use to evoke humor.
Examine the way Langston Hughes uses one word, such as integration in his sketch "Coffee Break" in Simples's Uncle Sam. Try to improvise a sketch based on the meaning or meanings of just one word.

* * *

Define song. Talk about its relationship to poetry. Look at the specific language of songs as they evoke certain feelings: Search through old ballads for sentences and words of power, such as "I be a stranger here, All in a strange land," or "Sometimes I feel like a motherless child." Compare these to today's words of power, such as "Chicago." What is the change? Why the change?
Examine stock phrases in ballads: What is the power of "savory, sage, rosemary, and thyme"?
Begin a vocabulary of song and poetry. Define these terms, as stanza, refrain, rhythm, etc.
Begin a collection of songs that define words like love, death, sorrow, joy.

* * *

Begin a collection of words which give a strong and vivid sense of immediate experience. Begin a list of larger class words which evoke strong feelings, such a family, home, pain. Begin defining some of these words.
Write a definition of them. Spend a whole class hour improvising on one word, such as evil. (See section 31 for more words.)
Look at the film "A" and discuss your reactions. What kind of reality is a word or a letter? "Adventures of *" might be useful here, too.

* * *

Begin a vocabulary of inquiry into imagined worlds: Utopia, etc.
Read parts of More's Utopia and look specifically for the way the word meaning has expanded from the original meaning in the title. Then look at the way in the book, things other than words are used as symbols, i.e. money or gold.
Note how its value changes as it is made to symbolize something else.
Look for other words which have come to suggest whole worlds.
What are the impact words going to be in your perfect society?

* * *

Establish a vocabulary of myth: people, places, concepts, events, fantasy, reality. Begin defining these words. What can we learn from myth about the way people think of themselves? Examine the Olympians and the human qualities which they represent. Look for references to them in recent ads. Collect them. Show the connections.
Look at the way myth furnishes definitions for such words as love and death. What does it mean when we say myths "symbolize" something? What objects and words seem to symbolize myth for you?

* * *

Look at pejorative terms for minority groups. How and why do they convey the feeling they do? Read more black poetry.
What are the important power words (such a hunger and freedom) to minority groups? How do they differ? Why?
How does minority experience define such words as home, mother, family, sorrow, joy, and livelihood? Read Wright's "Bright and Morning Star" in Clarke, ed., American Negro Short Stories.
Consider the request by Italian-Americans that the term Mafia be discarded. What do you think?
Read parts of Carl Sandburg's The People, Yes that deal with the words of prejudice. (See section 51.)

* * *

Begin establishing a vocabulary of inquiry: philosophy, metaphysics, ethics, aesthetics, existentialism, idealism, dualism, defintion, logic.
Begin defining some of these words. How have words helped us to cope with the confusion of so much sense information?
Read the part of Sartre's essay "Being and Nothingness" which deals with the way we confuse ourselves with the words we use about ourselves. See Kaufmann, Existentialism From Dostoevsky to Sartre.
What does it mean for something to "symbolize" something else?
What are some of the characteristic symbols of man's search for truth?

* * *

Begin establishing a vocabulary of belief: religion, faith, hope, charity, doubt, sin, etc. Begin defining some of these words. Inquire into the experience they represent and distinguish the word from the thing. From the list take one word such as faith or truth or hell. Get a variety of responses from people on this subject. Make a tape recording. In the play-backs, what do you discover about the connection between people's beliefs and the way they use language?

* * *

Begin a vocabulary of identity: relationship, self, personality, lebensraum, will, and begin to define these words. Begin a collection of words you use about yourself in your various roles: which word is really you? Ask why. Read the essay about Marilyn Monroe in Who Am I? Discuss the relationship of the symbol to the person.

* * *

To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"

_____ Elementary _____ Junior High _✓_ Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord

_____ Elementary _____ Junior High _✓_ Senior High

Experiment with writing poetry of reflection. Think about words like progress, wonder, madness, loneliness, fear, doubt, friendship, responsibility, love and try to put the ideas and images that come to mind into poetic form. See "Much madness is divinest sense" for reflections on madness and "The Death of the Hired Man," reflections on home; "Hurt Hawks," reflections on pride and "The Heavy Bear," reflections on self-consciousness.

* * *

To revise ideas reflecting the reactions of a live audience

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To apply preserving skills in written composition: spelling, punctuation, capitalization, usage, appearance

____ Elementary ____ Junior High __✓__ Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

_____ Elementary   _____ Junior High   ✓ Senior High

Take the part of an older person (a parent, a teacher, Dear Abby, *et cetera*) and improvise a panel discussion about the role of the high school. Invite some older guests and several members of the class to hold a real panel discussion on the same topic. How do the two panels compare?

* * *

34

To have a piece of one's work published

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To be involved in a dialogue about one's own writing and the writing of other students

_____ Elementary _____ Junior High __✓__ Senior High

Use discussion to evaluate papers, to analyze improvisations, to brainstorm for writing and acting ideas, to respond to literary works.

* * *

Make a practice of reading the writing of your classmates and attempt to see how all the parts of a composition contribute to or detract from its mood and the expression of the core experience. Is the writer's purpose evident, or must he explain it to you in discussion?

* * *

In group discussion of your papers, find words that need definition in order to make the meaning clear to the reader. Can examples, illustrations, comparison and contrast help you to define the word?

* * *

Write a paper defining a word such as freedom, reason, or wonder with the use of examples, illustrations, or anecdotes. In discussion, share these. Might a poem, a play, a whole book be a kind of definition of one word? Can you think of a work that helps define free as it is used in the following sentence: A man can be free even in prison. Or wonder in "The highest to which man can attain is wonder" (Goethe). Or reason in "The heart has reasons the reason knows not of" (Pascal). Dramatically state your own definition of these words by using the preceding sentences as themes for improvisations.

* * *

To work together on a common project

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties

THE WAY I SAY THINGS MIGHT BE

_____ Elementary _____ Junior High [✓ Senior High]

There are splendid comic argument scenes in drama; find some and do some readers' theatre. What can you learn from them about the dynamics of human conflict? See Chekhov, The Marriage Proposal, for a start.

Look at a section from a play in which characters are not listening to one another. Almost all of The Cherry Orchard, particularly the characterization of Gaev, for instance. Why is collective monologue funny to us?

Look at the use that comic writers have made of situation in which at least one person does not understand what is going on. See Moliere, Tartuffe and the Would-be Gentleman as well as the Bottom translation scenes in Midsummer Night's Dream. Why do we enjoy this kind of irony? Can you find evidence of embarrassment and frustration connected to such situations. How does the onlooker feel? Why do we laugh at people's mistakes?

* * *

Find some songs about people who have been in arguments. What do they tell you about the reasons people fight?

Listen to some controversial songs. What makes them controversial?

Stop some discussion you are having about preferences in music or about one of the songs as it is turning into an argument and talk about why.

How do song writers make use of situations in which somebody doesn't understand?

Make a collection of songs that suggest how people live with uncertainty.

* * *

Write about once when you didn't listen. Write about a time when you made a mistake. Write about an argument you had. Do a dialogue, either written or oral, which records two or three people having a beautiful argument. How would you define a creative argument? A creative mistake?

Write about your attempts to get someone to listen to you. Write about a time when somebody didn't listen. Write about a time when everybody understood but you.

* * *

How are you going to handle debate over issues, conflict, in your perfect society? Describe a process.

Read part of More's Utopia where he talks about the introduction of new ideas. Why is there a three-day waiting period before talk about new ideas? Does it make any sense to you?

What ways does our society handle differences of opinion? What values do we place upon them?

* * *

What myths, new and old, can you find about making mistakes? About arguments? About conflicts and their resolutions? What is there to learn from the stories? Why will we listen to a myth when we won't listen to other things? Tell some myths, old or just invented. What kind of things can you find out about a person while he is telling a story?

Start making some myths on the blackboards. Tell people they can change them from day to day; add, amend, delete, and make pictures. What happens?

* * *

Ask a psychologist in to discuss group dynamics or someone from the World Without War Council to discuss peaceful resolution of conflict. Attempt to apply what they suggest to your own classroom arguments and to issues raised by and debated with minority groups.
Invite speakers on topics that are really controversial and attempt to listen to learn.
The mistakes made by minority groups have different implications than for the rest of us. Find some examples.

* * *

Read John Stuart Mill's essay "On Liberty" and/or Milton's "Aereopagitica" in condensed form. Inquire into beliefs about freedom of expression. Does the right to speak imply the right to be heard? Look at recent attempts by governments to restrict the press. What do you think about such attempts? How do you feel decisions should be made which affect the welfare of all?
Put your own attitudes about listening to others in the context of your feelings about freedom of expression. Define the words error, conflict, discovery.

* * *

Almost anything suggested so far could start an argument. When a good one gets well under way, stop it and write privately what you have observed about the members of the group as they attempt to listen to each other. To what extent is polarization occurring? Name calling? How is ego involved?
Look at a famous dispute of other times, such as the one between King Henry II and Becket. What can you determine about belief and about the reasons for argument? Read A Man For All Seasons. Talk about how far you think a disagreement need be carried. Should a man ever die for his beliefs?
Make an attempt to formulate what you believe about a person's right to be heard, about conflict, about human error.
What is sin? What is expiation of sin?

* * *

Do you have a hierarchy of values regarding whom you will listen to? What is it? Why does it exist? How is it related to what you think of yourself? Write about a time when no one would listen, or when someone did. Do you have your major areas of conflict figured out? What have been difficult decisions for you to make in your life? What were the core issues? Who helped you to decide? Write about how you made a difficult decision. How do you feel about making mistakes? How do you personally define a mistake? How do you feel about people's criticising you? Write about a time you made a mistake.
Is there a difference between having two or three people know about a mistake you have made and just one or two? Why?

* * *

To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students

_____ Elementary   _____ Junior High   ✓ Senior High

Why are some discussions heavy, others light? Look at the behavior of someone who adds a comic note to talk. What exactly is he doing? Try some of Cleland's EEE Kit Dramouts, which sketch out the elements of a scene which either has to be a discussion or could start a discussion. Look at the comic possibilities. Imagine the discussion.
What is the value of laughter in a discussion? Is it ever destructive?
Take an imagined great discussion of the past: Adam and Eve, George and Martha, Ladybird and Lyndon, Richard and Pat. Turn it into something comic.

* * *

Bring the resources of the library on song into the class and share what you find with other people. Compile a source list from the discussion. Play and sing some of the songs.
Have some discussions about songs and the issues they raise.
Talk about old and new ways of looking at opinion sharing. Look especially at the question-answer routine in such songs as "Edward," "Lord Randall," and "The Gallows Tree." Why are the debates closed before they are begun? Do we still have any such formulas for discussion? Look at Seeger's "Who Killed Norma Jean?" What does the newer song add to the process of raising an issue?
Make a collection of songs intended to provoke discussion and keep it going. You could start with "Love is Just a Four-Letter Word," by Bob Dylan.

* * *

Consciously use small group discussion as a technique for brainstorming the parts of a larger group project, such as making an outline of a novel, daytime TV serial, etc.
Ask what topics you think people like to discuss the most. File the list for writing possibilities.
Define the word creativity as clearly as you can in discussion. Find out what people have thought it was. Read Fry's The Lady's Not for Burning or Thomas's Under Milkwood. What do different viewpoints have to add to your concept of the word?
Get the whole class to look at the same picture. Let each person write down an immediate reaction to it. Share impressions. What do other voices add?
Imagine the great conversations. Who would talk to whom and what would be said?

* * *

To provoke a discussion, read Zamyatkin's We or Vonnegut's Sirens of Titan or Clark's "The Portable Phonograph" in Modern Fiction.
Talk about the different shades of feeling, from gloom to optimism, you have experienced in reading a variety of writers of science fiction. What is the value of experiencing more than one writer's ideas?
Discuss the meaning of creativity and assign it a place and ensure it a future in your perfect state. How are you going to keep inventiveness from being ignored or misused?

* * *

To get discussion going, read Pilnyak's "The Bridegroom Cometh" in Mother Earth and Other Stories, or Kafka's "Metamorphosis" in Best Short Stories of the Modern Age. Ask why people feel freer to discuss what is totally strange to the group, and really weird. What are the myths that have provoked the most discussion? Why? How can looking at stories people tell about what it means to be human give you some stock resources for creative thinking. Get everybody to tell some more myths. Maybe a favorite classroom myth will develop.

* * *

Make a list of things you have learned so far from listening to and reading books about and by members of a minority group. What listening abilities are necessary? What talking abilities?
Look at the discussion in Langston Hughes' sketch "Coffee Break," in Simple's Uncle Sam. How many points does each speaker get on your "creative talking and listening" scale? Look for evidences of discussion of a different kind. Read Baldwin's The Fire Next Time.
What do you think people have to learn from the various minority groups in our society? Is there a minority group in this room?

* * *

What writers and thinkers have deliberately used dialogue as a means of advancing thought? Don't just look at Plato. Why?
How can dialogue force classification and reclassification? How does this help?
If you could collect together all the thinkers, writers, people of history you would like to talk to, who would they be? What would the room sound like?
Try a dramatic improvisation.

* * *

Ask how a person gets the power to change his life. If some actions or parts of life tend toward death and destruction, others toward life and creativity, what do various religions say these forces and actions are? Why do we say something or someone is "inspirational"? What or who has inspired you? How have various religious groups handled the sharing of ideas? Look closely at the Friends Meeting concept of worship. How have they reconciled group action with individual commitment to causes? Do you think they have any ideas society as a whole could use?

* * *

How have other people helped you to see who you are, given you any new ideas? What other kinds of people would you like to meet and talk to? In what ways is the presence of other people important to you? How do you get people to talk about things that really interest them? that interest you? Are there a number of topics that really turn you on? what are they? Why? Write about the most fascinating person you ever met.

To speculate on how something came to be the way it is or to be said the way it was said

_____ Elementary _____ Junior High [✓ Senior High]

Look into utopias or negative utopias. How can these prophesied societies be seen as desirable? As undesirable? What are sources of the author's speculation? Are his prophecies justified?

Sources: Benet, "By the Waters of Babylon"; Tofler, Future Shock; Skinner, Walden II; Asimov, "The Feeling of Power"; Orwell, 1984; Huxley, Brave New World and Brave New World Revisited; Heinlein, Stranger In A Strange Land; Auden, "The Unknown Citizen"; Bradbury, Farenheit 451; Clarke, 2001; Burgess, A Clockwork Orange; Ayn Rand, Atlas Shrugged, Revelations; Leonard, Education and Ecstacy, "Univac To Univac" (poem); Blake, "Marriage of Heaven and Hell"; Golding, Lord of the Flies; Lorenzo W. Milam, The Myrkin Papers (selections).

* * *

What is seen to be the value of the institutions of marriage and the family? Compare your own attitudes to those of such writings as I Never Sang for My Father, "A Doll's House," "My Mother," and "Marriage ala mode."

* * *

How does the city shape people's lives? Compare your attitudes with those of The Secular City, Cry, The Beloved Country, The Jungle, "London," and "As I Passed Through a Populace City."

* * *

Read myths and speculate about how they came about. What purposes did they serve? Why did they take the forms they did? What was the understanding of human existence that myths expressed in the past? What has changed in modern man's understanding of human existence? Does science try to explain the same things today that myths used to deal with? Is it true that myths are false and based on an inability to see reality? Can myth be defined as any central belief of a people that gets at what is important about what people believe? If we think of myths as something that existed only in the past, is our definition too narrow? Do we have myths today that are rooted in the way we see reality? What would they tell us about ourselves? What might some of our myths be?

A BIBLIOGRAPHY OF MYTH

Filmstrips: American Legendary Heroes
Ancient Land of Thebes
Antigone. Anouilh (excerpts)
Antigone & the Greek Theater

Filmstrips: (continued)
Classical Mythology (Iliad, Odyssey, The Gods of Mt. Olympus)
Delphi
Introduction to World Religions
Rome: Part III, The Early Christians
Rome: The Vatican
Spread of Christianity: Parts 1 - 6
Temples, Mountains & Gods (India)
Tutankamen
Well of Demeter

Map: Travels of Odysseus

Movie: Odyssey & Oedipus -- Encyclopedia Britannica

Records: Beowulf
Bhagavad-Gita: The Song of God
Gaelic Songs & Legends
Heroes, Gods, & Monsters of the Greek Myths (6 records)
Iliad
The Inferno
Odyssey

Tapes: Iliad
"Morality & Religion" on A Time for Ideas Series

Reprint: *Life* -- Greece (Myths, Gods, Heroes)

Slides: Krishna As a Butter Thief

Books:

Beowulf	ADVENTURES IN ENGLISH LITERATURE & ENGLISH LITERATURE 700-1600
Bullfinch	THE AGE OF FABLE
Bullfinch	THE AGE OF CHIVALRY
Bultman	JESUS CHRIST & MYTHOLOGY
Campbell	THE HERO WITH A THOUSAND FACES
Chaucer	*Canterbury Tales* -- ADVANCED IN ENGLISH LITERATURE & ENGLISH LITERATURE 700-1600
Christie	CHINESE MYTHOLOGY
Clarke	INTRODUCING FOLKLORE
Cunliffe	LITERATURE OF THE U.S.
Daniel	DEVILS, MONSTERS & NIGHTMARES
D'Aulaire	NORSE GODS & MYTHS
De Bary	GUIDE TO ORIENTAL CLASSICS
Dorson	AMERICAN FOLKLORE
Dorson	AMERICAN NEGRO FOLKTALES
Euripides	TEN PLAYS
Feldmann	AFRICAN MYTHS & TALES
Flaceliere	A LITERARY HISTORY OF GREECE
Flanagan	FOLKLORE IN AMERICAN LITERATURE
Frazer	THE GOLDEN BOUGH
Garabedian	EASTERN RELIGIONS IN THE ELECTRIC AGE
Grant	HELLENISTIC RELIGIONS

Books: (continued)

Graves	GREEK GODS & HEROES
Hadas	HISTORY OF GREEK LITERATURE
Hamilton	BUDDHISM
Hamilton	THE GREEK WAY
Hamilton	MYTHOLOGY
Hamilton	THE ROMAN WAY
Heyerdahl	AKU AKU
Homer	ILIAD
Homer	ODYSSEY
Hooper	SPEAK OF THE DEVIL
Hooper	WONDERFUL WORLD OF HORSES
House	REALITY & MYTH IN AMERICAN LITERATURE
Joyce	FINNEGAN'S WAKE, PORTRAIT OF THE ARTIST, ULYSSES
Jung	ARCHETYPES OF THE COLLECTIVE UNCONSCIOUS
Kilen	GAUTAMA GUDDHA
Kitto	GREEKS
Langer	PHILOSOPHY IN A NEW KEY
Larousse	ENCYCLOPEDIA OF MYTHOLOGY
Malory	MORTE D'ARTHUR
Mann	THE MAGIC MOUNTAIN
Mann	THOMAS MANN READER
Maupassant	BOULE DE SUIF, VI THE SUPERNATURAL
Ovid	METAMORPHOSES
Pickethall	MEANING OF THE GLORIOUS KORAN
Poignant	OCEANIC MYTHOLOGY
Renault	THE BULL FROM THE SEA
Sophocles	COMPLETE PLAYS OF SOPHOCLES
Tallman	DICTIONARY OF AMERICAN FOLKLORE
Thompson	THE FOLKTALE
Toynbee	GREEK CIVILIZATION & CHARACTER
Velikovsky	WORLDS IN COLLISION
Yeats	A VISION, and poetry
	Arthurian legends -- any
	JASON
	THE KING MUST DIE
	Wagner's Nibelungenlied on record and story

* * *

Use some film which seems to summarize or create a central "myth" of our past. Examples: Sergeant York, Since You Went Away, Rebel Without a Cause, Easy Rider. What made them speak to their time? How might they have shaped their time? How might they have been shaped by their time? Are there modern examples of the same statements? What has changed? What can we learn from the changes? How are these "myths" important to a culture? What happens when there are no widely accepted myths?

How have heroes changed? Who are our heroes and how are they different from yesterday's?

* * *

Do improvisations involving such stereotypes as farmer, policeman, hippie, old-maid school teacher, Russian. Do another improvisation involving the same character, but make him a real person rather than a stereotype. Show him trying to make the other characters see him as a real person. (You know what stereo is. You know what type is. Do you know what a stereotype is?)

* * *

Improvise and then write a Socratic dialogue (see Moffett, page 317 ff. and page 452 ff.) between two persons with strong opinions. What labels and stereotypes do they use? Are the labels and stereotypes reasoned? (See Hayakawa's "How Words Change Our Lives.")

* * *

How does Albee use stereotypes in "Sandbox" (or "The American Dream" or "Zoo Story")? In what ways are characters true to stereotypes? In what ways are they victims of stereotypes -- others' or their own? In what ways are you a victim of stereotypes -- others' or your own? Improvise or write about it.

* * *

What are the derivations or connotations of some rock band names (Jethroe Tull, Canned Heat, The Rolling Stones)?

* * *

Write a fictional correspondence between two persons. It should be possible to tell the two apart by the idiosyncrasies of their language.

* * *

Read Lardner's "I Can't Breathe" or "Golden Honeymoon." What are the characteristics of the language? What does the language tell you about the narrator?

* * *

Write a soliloquy for a character from a book or story you have read. Use his language.

* * *

Write a soliloquy for a person you know. Use his language.

* * *

(The following haiku assignments are adapted from Moffett, pages 361 through 364.)

1. In a study of haiku, try to draw the image that a particular poem brings to your mind. What elements of the haiku did you have difficulty drawing? Were there some you could not draw? Why? Were these effects dependent on language? Were some aspects the equivalents of inner things?

2. In a study of haiku, reveal the lines of a particular poem one by one. Can you enter the poet's world to the extent that you can guess what the next line might be? How were your guesses different from the poet's words? Were your lines more general, abstract?

3. After reading many haiku, discuss the characteristics they have in common. Write your own haiku.

4. Compare haiku with short poems on similar subjects (a grass haiku with Whitman's "Grass" from Song of Myself or with Sandburg's "Grass"; a snake haiku with Dickinson's "Narrow Fellow in the Grass" a haiku about evening with Wallace Stevens' "Disillusionment at Ten O'Clock"; a bird haiku with Joni Mitchell's "Song to a Seagull"). How do they differ?

5. What is the basic metaphor in "Song to a Seagull"? What does the seagull represent? What images might you use instead of a seagull to represent the same thing? Try making one of them into a poem.

6. After reading some poems by Emily Dickinson (or Robert Frost or Siegfried Sassoon or e e cummings) write a character sketch of the poet. Base your guesses about the personality of the poet on the ideas and metaphors of the poetry.

* * *

Plan for a class interview with the principal. You want to find out his views on education and the role of the high school. You want to have a creative, non-polarized discussion. What questions will you ask? How will you form them? Distinguish among, "Why can't we have open campus?" and "What do you think about open campus?" Afterwards discuss the responses to your questions.

* * *

To confront events that require predicting possible effects

_____ Elementary _____ Junior High _✓_ Senior High

Imagine a provocative place (antique shop, deserted island, ghost town, cave, underwater, jungle, castle, backstage, prison, train station, field of tall grass, on the moon). Imagine yourself there. What are you doing? What do you feel? Imagine you are some inanimate object there. How do you feel about being there? What do you look like?

Before reading Lord of the Flies, imagine that you are stranded on a deserted island. What is the island like? Describe in detail how it feels to be there. Do you want to stay or leave?

Your whole English class is stranded with you on the island and it has sufficient food and water for all of you to survive indefinitely. How will you get along? How will leadership emerge? What kinds of conflicts will you face? How much cooperation can you expect? Will you get along better or worse than a group of older people? Youngsters?

* * *

Invent a character. Write about him and use him in various improvisations. Give him various names. In a group, discuss the predictive power of a variety of names suggested; that is, given a name or a label for a person, what predictions can you make about his behavior? What predictions can you not make?

* * *

41

To speculate about what people might become

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To invent, expand, and transform sentences

_____ Elementary   _____ Junior High   _✓_ Senior High

Take the subject of the course; laughter, song, creativity, speculation, imagination, minority opinion, inquiry, belief, and identity. Explore the other grammatical forms of these words. Choose a noun form and add the verb *means* *and finish the predicate. See what happens when you compound the predicate. See what happens to the sentence when you apply the principles of modification, substitution, and transformation.*

* * *

Look at the way in which writers use variations in grammatical structure for humorous effect, as Sarah Gamp in Dickens' Martin Chuzzlewit. Try some. Explore the whole category of jokes based on grammatical distinctions: "Call me a taxi"; "He looked at her askance." Try some.

* * *

Look at the liberties taken with grammatical rules in songs and poems. Why is this necessary or possible?
Find out how to splice quotations from songs, from one line to one word, into something you are writing, so that your sentence is still grammatically sound.
Write about one song that has made a difference to you and quote it exactly.

* * *

Given some stunning sentence patterns, try writing new words to the structure. Study language invention in Dylan Thomas, Cummings, Joyce. Given some incomplete paradigms for words, invent new ones out of existing grammatical possibilities. See the chapter on word formation in Robertson and Cassidy, The Development of Modern English.
Write a paper about a word you have invented, one that stands for a feeling there has so far been no name for.
Build a characterization in a story on the basis of some repeated peculiarities of sentence structure.

* * *

What have Utopians thought about language? Build a grammar for your Utopian language. How is it going to work? Look at the grammar of a recently invented language such as Esperanto. What are the alleged advantages of it?
What if we had a machine that could produce language from components fed it? Or do we have such a machine? What are its present limitations? Investigate the attempts by scientists to build such a gadget.

* * *

Look at the language developed by imaginative writers in their fantasy worlds. What is the basic structure of such languages?
What happens when we change a structure? How is that analogous to what happens when we change a basic myth? Can you think of an example?

* * *

What if anything does grammar have to do with minority opinion? About how it is received? Look at the grammar of the reporting of controversial issues. Who is the editorial "we"? What about the use of the passive voice to avoid naming names? To what extent do you see conventions of language structures as getting in the way of accurate reporting? Contrast the language habits of the man in office with his opponent.

* * *

Think about alternative systems of talking about English grammar and inquire why people seek new systems. What has been involved in the attempt to classify language and what have been the difficulties? Ask what we can know about language by naming its parts. What else do we need to know? Consider the philosophical distinctions inherent in grammatical distinctions: "it is happening," "it happened," "it happens," "it will happen"; or "I am a democrat" vs. "I voted for Stevenson." What is the difference between speaking of something, by something, for something, to something?
Read the play The Bald Soprano and explore Ionesco's ideas about what is happening to language. At what point does a form which has become a ritual cease to have any of its original meaning?
Ask what portion of thought is language, whether forms already in the language limit what you can think.

* * *

What is the grammar of statements about belief? Is there a specific way of structuring language that you associate with religion? How does it sound: Can you do it?
Compare translations of the Bible or The Way of Life by Lao Tzu for differences in structure. How much do you think the changes in structure affect meaning? What does a person's grammar tell you about his beliefs? Anything? Do you have heretofore unexamined assumptions about the connections between good grammar and good character? Are there only two choices, good grammar or good taste?

* * *

What part of your identity is the way you structure your writing? Are there characteristic ways you always begin writing a paper? Why? Why do some people always say "It seems" rather than "It is," "The vase got broken," rather than "I broke the vase"? Write about the time when the way you phrased something meant a great deal to you or to someone else.
Compare a page of Faulkner with a page of Hemingway. Does the difference make and difference in the way you view the man, his world?

* * *

Study sentence structure through nonsense sentences (Alice in Wonderland, John Lennon's In His Own Write).

* * *

Study sentence structure through sentence imitation. Keep a list of sentences that strike you. Try writing new words to the structure.

* * *

To experiment with word invention; to speculate about outcomes of our changing language

_____ Elementary _____ Junior High ✓ Senior High

Do an improvisation using a word you have invented. See if the other characters can guess the meaning of the word from the ways you use it.

* * *

Make a dictionary of current slang. Ask your parents to tell you about some slang words of the 40's and 50's. Refer to Webster's Third, to dictionaries of slang, to books on current usage in the reference section of the library to expand your lists. How many of the slang words have the same referent? Wonder why.

* * *

In small groups, invent a written code. Write a story in your new code. See if the other groups can decode your writing. Look at the invented language in Tolkein's Lord of the Rings.

* * *

Look at the language in The Beatles' "When I'm Sixty-Four." What codes are used? What kind of language is "Indicate precisely what you mean to say"? What kind of person uses such language? Why does Lennon put it into this marriage proposal?

* * *

To investigate the difference, if a statement had been made by a different person or in a different time

_____ Elementary _____ Junior High _✓_ Senior High

Interview an older person about his high school experiences. Write about the ways in which they are different from or similar to yours. In discussion of the papers, talk about the effects that the differences are likely to have. How do you think the high school has changed? How do you evaluate the change?

* * *

Interview a person your age who goes to school in a different environment -- the off-campus school, a city school, a small town school. Or interview a transfer student about his experiences in high school. Write about the ways in which these experiences are different from yours.

* * *

Interview a child about his grade school experiences. Write about the ways in which his experiences are different from or similar to the ones you remember.

* * *

To encounter a situation in which judgment must be reserved until all of the evidence is in

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To make and support a value judgment

_____ Elementary   _____ Junior High   __✓__ Senior High

Decide which of two poems is better than the other and defend your choice.

Examples: "God's Will For You and Me" and "Pied Beauty"
"If I Can Stop One Heart from Breaking" and "Death is a Dialogue"
"The Long Voyage" and "Breathes There the Man"

* * *

To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To be involved in establishing criteria for selecting the best way of doing something

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To seek out criteria for the best way of communicating in a specific situation

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To attempt to persuade another to one's own belief

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

To state to one's self a view of the relationship between the self and other people, other places, other times

THE WAY I SAY I AM

_____ Elementary _____ Junior High [✓ Senior High]

OUTLINE FOR AN ORAL AND VISUAL PRESENTATION:

Objects

1. pictures of yourself in different places and situations
2. time line of historic events in your life
3. samples of writing from previous grades
4. excerpts from old home movies
5. poems and quotations which tell about your identity
6. self-portrait
7. a coat of arms designed by yourself
8. a cardboard box collage with each side representing a stage in your life

Facts

1. strong influences on your life
2. types of people you most enjoy, least enjoy
3. beliefs which you hold strongly
4. vocational interests
5. things you repeat year after year
6. expressions you use

Attitudes

1. If you could change three things about human beings, what would they be?
2. What are the best things that people have going for them?

* * *

Write an autobiographical sketch about a significant phase in your life (Moffett, page 390). In class discussion of these papers, talk about how this phase is significant to the person you are now. In Points of Departure, read "A Summer's Reading" by Bernard Malamud. How would your perceptions of persons and events be different now from what they were at the time of your experiences? What did you find funny or frightening then? How has your perception of adults changed?

* * *

Write about your own name. Why did your parents choose it? Do you like it? Does it fit you? Why?

* * *

Write about a time your world changed because of one new fact, event, or way of looking at things. A Discovery. What is it like?

* * *

Write about one of the following: an argument that changed your mind; your reaction to a class argument; a mistake you learned from.

* * *

To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself

_____ Elementary _____ Junior High _____ Senior High

No activities have been contributed for this expectation.

BASIC SKILLS
IN THE ENGLISH LANGUAGE ARTS PROGRAM
BELLEVUE PUBLIC SCHOOLS

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No one realizes more fully the shortcomings of this publication than the contributors themselves. Their work is intended as a beginning rather than an end, but it is too important to keep hidden until expanded and finished. Where assumptions and activities are stated boldly, they are that way in order to be specific and unmistakable, the better to stimulate discussion around clearly stated issues that all of us are still struggling with.

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FORWARD

This project began as a CIP project attempt to answer certain questions...

> Just exactly what are the basic skills?
>
> Do they have to be taught in any particular order?
>
> How is it that a kid can learn the definition of a noun every year for five years, and act as if he'd never heard of it the year after that?
>
> How is it that a kid who can flawlessly repeat the book definition of a noun, a verb, and even a sentence cannot write a complete sentence?

We leave it to you whether those questions have been answered, but that is what we were trying to do.

If ever proof were needed that a piece of writing can have a life of its own, this Basic Skills project is it. What began as a mild little exercise six months ago has grown into a living, vibrant thing, very nearly out of control. As a fascinated observer, I feel in many ways like a famous gothic doctor near the shores of a lake in Switzerland.

All of this is to say that of the names listed on the front cover, no one of us is responsible for all that appears here. We all began with a simple desire to put down some things that we thought would help kids write better. We worked in bits and pieces largely; writing some in small groups, working or researching alone sometimes, and in almost no case working as a total group on the total document. Therefore no one of us would agree with every word contained here.

This is said because the document is going to make some people happy and some people mad. If the paper makes you happy, probably you ought to say something nice to one of the contributors. But if it makes you mad, it's kind of hard to find any one person to blame. I guess I'm it.

Jim Sabol

SOME RATHER STARTLING ASSUMPTIONS ABOUT THIS PROGRAM

Basic skills is by no means a universally understood term. Perhaps most people would respond to the question -- "Basic skills for what?" -- with the reply, "for writing." Therefore this is essentially a writing program. The implication is clear, however, that we also need to develop programs in the basis skills for speaking, for responding to literature, for using language sensitively, for interpersonal relationships, and other basic operations of languaging man.

The Bellevue School District has published many proposals and guides over the years for the teaching of writing. Only a foolhardy person would claim to possess the final answer. What follows, however, has been developed from a wider framework of scholarship, has received more classroom testing than most. As such it is an apt beginning for a district-wide dialogue from K through 12 on this most important of questions, how can we teach writing effectively?

This supplement is included in each teacher's notebook, K-12. It seems especially important in the area of basic skills that each teacher in the district see and understand what teachers of other grades are doing.

A fundamental assumption of this program is that the basic skills must be taught in their basic sequence of drafting first, editing next and preserving last. We think it not extravagent to say that unless the student has achieved at least some beginning skills in drafting, it may not only be pointless but probably harmful to propel him into editing and preserving skills. What is not so clear is how much time each student requires for each step. Probably each student will need to experience activities leading to mastery of all three skills in every grade. What must be avoided like the plague is a hurried race through drafting in order to reach the respectability and "safe" ground of preserving.

The rush to impart a mastery of preserving skills for the sake of appearance -- the rather advanced "cosmetic" skills of usage, punctuation, and neat margins -- before kids have had a chance to achieve success in the fundamentals of drafting and editing, is likely a leading cause of kids' failing to learn any of the skills.

This is an appeal to return to the basic skills. But of the basic skills, let's start with the most basic. Appearances are not enough.

ANOTHER NOTE

It is an injustice to students to teach writing merely as "communication." Students complain about learning to write, as well they might, if writing is merely the business of transferring ideas on paper.

Writing is important because it is one of the most effective ways of getting thoughts straight. A person can clear up a lot of doubts, can come up with a lot of new ideas, can get things fairly well figured out through discussion or reading. Both are important, especially for other reasons, but neither can approach writing as a means of really clearing your head.

If one hasn't already, tomorrow a student will ask, "If we develop a way for instantaneous telepathic communication of thoughts, will we still have to take writing?" The question is not impertinent.

If all that writing is for, is to communicate, the student's point is well-taken; writing: who needs it? People who want to communicate an idea call up, shout, whisper, phone a telegram, drop in, call a meeting, or wave their arms at you. People who want to figure out what they really think, what is worth thinking, what the extent of their own honesty is, write.

Of course, none of this makes sense if we torture writing by slicing it into "expository" and "creative." It would be hard to think of writing more creative than filling out an income tax form or writing a "research" paper, both of which are designed not just to inform, but to create an artful as well as true impression of one's character and condition.

If it is useful to distinguish kinds of writing perhaps we can get more mileage from the distinctions between writing that states my understanding of what I have heard or read, of what I think might be, of what I believe should be, of the way I appear to myself -- questions that are tied to purpose.

Perhaps the British, in whose schools eyewitness observers say kids seem to enjoy writing, have the best idea of all; distinguishing merely between personal writing and documentary writing, concentrating in the schools especially on personal writing in which one sifts through his perceptions, sorts out, arranges and rearranges the way the world seems to be. Whether this takes the form of a poem, a wee story, a straightforward account, or a drama is not sufficient cause for labeling people as "creative" writers with the inescapable implication that everyone else -- indeed the same child at another time -- is "uncreative."

Writing for personal purposes -- in whatever form -- in order to determine and set forth as truly as one can what one thinks and imagines is an experience that should not be denied to any child, especially at the expense of making him -- at the one extreme -- a filler out of forms or -- at the other extreme -- a junior literary critic. Writing is to say the way I think things are, or might be, and in so doing to discover the wellsprings of my own authenticity. Each kid, each human being, needs a chance to do that whether he is going to college, to vocational school, into military service, into the arts, or whatever.

And that will be just as true in an age of instant telepathic thought transferrence as if we get bombed back to the stone age.

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The basic skills of writing cover a lot more territory than most of us have assumed. This table is provided to give an overview of the scope of these basic skills:

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INTRODUCTION TO THE BASIC WRITING SKILLS OF DRAFTING

What is basic for a student depends upon where he stands in his mastery of the various skills required for the different stages of the writing process. Roughly, this process consists of a first stage we can call drafting, a second stage we can call editing, and a third stage we can call preserving.

During the drafting stage the student puts down on paper the beginnings of his ideas. He is involved simply in beginning to think through his early thoughts by getting them down on paper, in any form. The thoughts may come out in telegraphic notes to himself. They may come out as little sketches and diagrams or as disjointed (even "incorrect") sentences. At times they may come out as fairly long pieces of fairly smooth and unified prose. But the point is that when he is drafting, the student is engaged in an act of thinking through. In this stage he is simply trying to gain control over his early thoughts by trying to get what is inside him outside him, on paper.

As the student works to think through his early thoughts, he is in fact taking notions and feelings that are dim and jumbled and bringing more clarity, order, and power to them. The earlier stages of the writing process give the student an opportunity to develop his powers of thought. It is by thinking things through, by using his language to convert dim and muddled thoughts into clearer and more orderly ones, that the student begins to define his reality for himself. The student who is proficient in this kind of thinking-through actually has stronger, more useful, more finished thoughts and meanings in his mind. His grasp of his world, of his reality, is strong and clear. He is surer of what his role -- and thus his importance -- might be in the scheme of things.

During the first or drafting stage, it is basic that the student learn how to start and how to maintain a flow of words and ideas, no matter how muddled, how fuzzy, how rough, how ragged they might at first be. It is basic that he learn how to use various techniques to keep his mind occupied with his topic long enough to produce the quantity of draft necessary to think through his ideas. This can be seen as basically a problem of learning to ask many and different kinds of questions of one's topic. As you continue to ask questions of a topic, your answers provide that quantity of draft necessary to think your way through it. The materials in the sections on word caches, basic sentence patterns, and "How to Continue Asking Questions" deal with this basic questioning skill.

Thinking-through also requires a variety of ways of thinking -- and thus of writing -- about a topic. The process can be illustrated with how you might think through the problem of what to do with a strange mushroom you find in the woods. Your thinking-through usually begins with the thing, the mushroom, itself. You look at it, feel it, smell it, perhaps even taste a bit of it. In short, you begin to think about it by exploring your senses, by making use of your powers of perception.

But if you are at all cautious, you probably feel that you have not yet thought things through enough; you might feel the need for more precision. And at this point you might begin to get more analytic: You might compare the strange mushroom with those described in your mushroom hunter's field guide -- looking for similarities and differences between it and known specimens in the book. You begin to fix its relationships with other specimens, which require you to look for specific attributes: Does it have pores or gills? Are the gills brown or white? Attached to the stem or free? Does it have a smooth cap, or a wrinkled one? This process of analysis and abstraction allows you to establish its relationships to other known mushrooms.

At some point you begin to think of the more general implications of this mushroom or, perhaps more accurately, the more general implications of the act of your eating it. Some mushrooms can make you very ill, can in fact kill you. You might even think in terms of an analogy. Eating an unknown mushroom is a little like stealing the giant's goose; you will probably get away with it, but if you're wrong, you're very wrong. These analogies and implications give a more general significance to your thinking-through of this simple little fungus growing in the woods.

Finally, you must arrive at some sort of conclusion. You must evaluate the mushroom. At this point you have moved into a kind of thought involving very abstract values like "good" or "not good," "palatable" or "not palatable," "edible" or "poisonous."

Thinking your way through this mushroom and what to do with it involves you in several different ways of thinking: There is the concrete exploring of your senses as you look at and smell it. There is the more abstract kind of analysis in which you try to identify its crucial attributes and use them to relate your specimen to descriptions in your field guide. There is the pursuit of more general implications and analogies. And finally there is the value judgment you make when you arrive at a conclusion about this particular mushroom and what you should do with it.

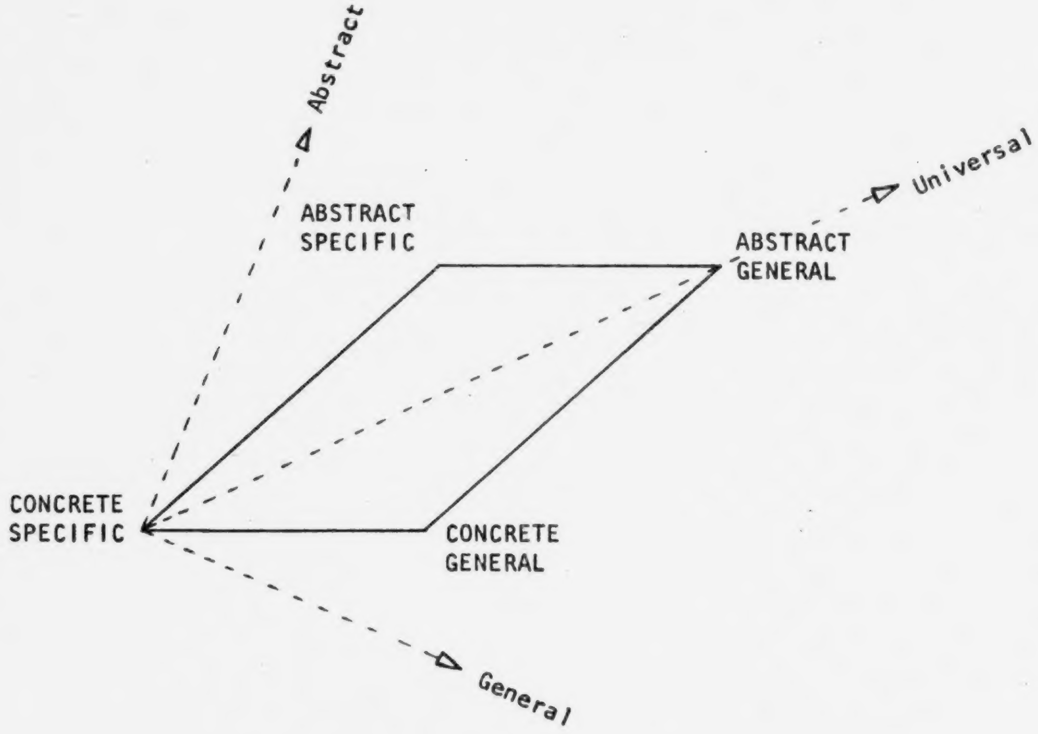
Teaching a child to draft about a topic is basically teaching him how to think about it in these different ways, to think about it and to write down his thoughts.

The following description of drafting skills and activities is based on the types of thinking just discussed: that kind of concrete thought involving the senses and perception; that more analytical search for attributes and relationships; that search for more general implications and analogies; and that process of evaluating and concluding, or drawing a "moral." There is nothing sacred about the sequence offered here. But the student should be helped to keep moving among the various modes of thinking-through.

Not having anything to say is usually caused, not by a lack of ideas, but by a fixation upon one way of thinking and talking about a topic. The best way to avoid this fixation is by simply being able to use many different ways of thinking-through.

The chart on the next page is an attempt to represent in diagramatic form these four kinds of thinking-through identified by Dr. Donald Cummings.

For people to whom diagrams have appeal, the sketch below illustrates the relationships between the four kinds of thinking-through mentioned in the preceding introduction. For people who prefer to skip over to the next page and get right to the specific activities, that's O.K., too.


Abstract
Universal
ABSTRACT SPECIFIC
ABSTRACT GENERAL
CONCRETE SPECIFIC
CONCRETE GENERAL
General

Abstract Specific

Relationship between this thing and other things of the same kind:

What this specific mushroom is like compared to other specific mushrooms

Abstract General

General conclusions from this/these things:

Deciding whether it's a good idea to eat this mushroom, to eat mushrooms generally

Concrete Specific

Qualities of the specific thing:

This actual mushroom before me and what it's like

Concrete General

General implications:

What it means to eat a mushroom; where mushroom-eating fits into the scheme of things

The Chart on Page 7 as a Drafting Aid

One of the ways the chart on the previous page can actually be handy is in encouraging kids who are rutted in one of the chart's corners to move around a bit.

For example: a kid who writes lots of anecdotes that don't appear to add up to anything could be praised, not criticized, for doing a nice job with CONCRETE-SPECIFIC. But now it's time to add some ABSTRACT-GENERAL themes, and here's how that works . . .

or: a kid writes lofty morals and themes with but scant support. This writer could be encouraged to see that his (ABSTRACT-GENERAL) conclusions, although admirable, would be much more believable, even understandable, with some foundation of CONCRETE-SPECIFIC details.

or: a kid suffers from the "right turn" syndrome; that is, he habitually detours around the (CONCRETE-GENERAL) bottom of the chart to get from CONCRETE-SPECIFIC to ABSTRACT-GENERAL. This writer could be encouraged to take a left turn at CONCRETE-SPECIFIC to try drafting his way through the categories, analogies, and similes of ABSTRACT-SPECIFIC as another route to achieve his paper's payoff theme.

PART ONE: DRAFTING SKILLS

The Word Cache

The Anglo-Saxon word for "speaking" meant to unlock the word hoard.

If it makes sense to collect stamps, coins, silver spoons, model cars, or fishing lures, it makes just as much sense to collect words -- new words, old words, stimulating words, uplifting words, useful words, provocative words, favorite words.

Most collectors have special boxes, racks, or cabinets to store and protect their treasures. Thus, the word cache: "a *hidden* place for storing *provisions* or implements, especially as used by *explorers*."

In which of us are the meanings of words not hidden in our private associations? In which of us are not words a basic provision which enables thought? Which of us is not an explorer of language?

It is not an overstatement to say that without the word, one may be forever prevented from having the idea. Students should be encouraged to keep a word cache notebook to include

nouns: interesting names of interesting things
verbs: words that happen -- and make things happen
adjectives and adverbs: words that make me all nervy and shakous
key words in a play, poem, song: when taken together, forming an idea-map or fabric of a work
key words in a discussion: a cumulative effect that sets a tone and perhaps gives another message
key words from which to write: attacking the problem of I-never-know-what-to-write by jotting words that come to mind about a topic; seeing the shape that emerges
trouble words: words I always misspell, words that trigger semi-colons, words whose meanings I forget from one time to the next

All of the activities and suggestions that follow assume an actual word cache. Students should keep envelopes, folders, notebooks, and boxes full of collected words. The classroom wall or table should have space for pinning up or depositing words of interest on tagboard cards, and folders or boxes for collecting and ready dipping-into.

Activities for Making and Using a Word Cache

(In this draft of the program, activities are unspecified as to elementary, junior high, or senior high. Perhaps that's not a bad thing. Perhaps another person's idea might work with kids in many grades.)

VERB, ADJECTIVE, NOUN, ADVERB, PREPOSITION, CONJUNCTION, PRONOUN CACHES: Mix up the caches freely and ask students to regroup them and consider their reasons for classifying certain words together.

Draw from all the caches and ask students to generate new sentences after the models in the sentence pattern section (page 23). Encourage students to record what caches they have to draw from to make complete sentences.

PREPOSITION CACHE: Starting with a basic sentence modified by a prepositional phrase, draw from the preposition cache and see how the meaning changes as the preposition changes.

Actually use an object and, as students draw a preposition card, see how many of them they can move physically around that object, in the manner of the preposition.

over
Sally, please place this box under the table.
beside
up to
down from
alongside
away from
by
with

CHARACTER ANALYSIS: Students begin with blank cards and build a character-word cache from a play, novel or short story, writing down descriptive and illustrative words, comments, phrases said by or about a character or characters. From this cache will come the basis for character analysis in discussion and writing. If students have already begun to discuss a character or characters, this same exercise might be used to edit and shape a further exploration and ordering of ideas and impressions after the discussion.

SEVEN FROM SAM: The next seven word cache activities are combinations of ideas suggested by Dr. Sam Sebesta and Jim Sabol in their University of Washington workshops on creativity.

IMAGINARERIE: Invent words for new animals. Example: kangarooster. Keep these in your word cache for use in writing basic sentence patterns in the next drafting unit, or for use in writing fanciful stories.

ENLARGING YOUR WORD CACHE: Comb the neighborhood for old Reader's Digest magazines. Clip and mount items from each issue entitled "Picturesque Speech and Patter." The Sounds of Language series also offers a good hunting ground for collecting exciting words from "real" literature.

COLORING THE CACHE: A word cache does not have to be a dusty envelope. Students will enjoy making notebooks in which their favorite entries are illustrated with colorful pictures. The combining that takes place in such a notebook is a stimulating source of story ideas.

FRUIT BASKET: Give each child a piece of manuscript paper with a picture of a fruit pasted in one corner. Encourage the kids to write words to describe the look, the feel, the taste, the smell of the fruit. If, after discussion, each child transfers his words to word cache cards, the assembled cards each child makes can form the basis of a riddle for the other kids: look at my cards and tell me what fruit I'm thinking of! There's no really good reason this won't work with twelfth graders who might make cards for the personal characteristics of Hamlet, Polonius, Goneril, Ahab, Sisyphus.

The cards from the fruit activity above can be entered in word cache collections titled "Sense Words." You can think of other categories. There's no reason word cache categories have to be labeled just "nouns," "verbs." There can be word caches for good things to eat, good names to be called, good places to visit, good things to do on foggy days, etc.

More Ways to Enlarge the Word Cache--

ALLITERATION: Choose a consonant sound. Then choose an adjective, noun, verb, adverb in that order which begins with the same sound and put them together to form four-word sentences pertaining to a particular subject. Halloween example: Gray ghosts gasped grotesquely. Combine this word cache activity with the basic sentence patterns activity.

READING AND VOCABULARY: From a story in the children's readers, select the new words and write them on a word cache card. Then prepare sentences with blank spaces into which these words could fit. (The more words, the more sentences you'll need.) Discover the meanings of the new words by trying to fit them into the context of the prepared sentences.

The words identified above can be kept in a class word cache: "See how full the box is getting with all the new words we've learned this year." Before the words are entered in the cache, students can write on the card the various parts of speech the word can be (this always depends upon how the word is used; there is no such thing as a word being a certain part of speech before it has been spoken or written in some context) and sample sentences in which the word is used. This running class word cache is handy to have when you want to refer to a word we've already learned that occurs in a story three weeks later, or when you want to dip into a commonly shared vocabulary for writing a class story together.

For the word cache entries above, children can find adjacent words that can go with the new vocabulary word. If the word is "mostly" a noun, have the children list adjectives that fit before it, and verbs that fit after it. If the word is "mostly" a verb, list nouns and adverbs. If it is "mostly" an adverb, list verbs. It if is "mostly" an adjective, list nouns.

DEFINITION CACHE: The phrase list below, remains constant, although the teacher can readily make changes to make it more appropriate for a particular class. The list on the left is invented anew by the teacher or students from words that seem particularly connected with a work of literature each time a new book is read by the class. Once the two lists are on the wall, students choose or draw a term from the word list, then move down the phrase list, stopping wherever they are particularly taken by the connection. The student completes the phrase and, in so doing, gives everyone in the room something new to think about for that piece of literature.

For example, from the lists below try combining

Justice in Billy Budd is measured by ...

Imagination in Where the Wild Things Are can be found in ...

Word List

courage
imagination
power
miracles
creation
honor
feminity
masculinity
freedom
discipline
mercy
START justice
humor
humanity
English
wisdom
knowledge
conscience
responsibility
insight
understanding
compassion
truth
reality
human nature
belief
inquiry
myth
good
evil
God
kindness
meanness
honesty

in (insert title)

Phrase List

moves like
goes with
looks like
is connected with
has the characteristics of
happens because
changes into
embodies
follows
precedes
is grouped under
is like
is unlike
results in
follows the word
precedes the word
corresponds with
is opposite to
is measured by _ _ COMPLETE _ →
extends to
stops at
feels like
can be found in
is possessed by
results in
exists as, in
was evident in
is proved by
is exaggerated in
is experienced as
can be explained as
acts like
occurs where
occurs when

WORDS AND BEHAVIOR: For older students the article reprinted below offers an interesting variation on the word list/phrase list activity, with regard to the word "peace."

U.W. Law Prof's New Book Analyzes Lethal Conflicts

By Svein Gilje
The Seattle Times, July 30, 1972

(Svein Gilje is a Times staff writer specializing in defense and international issues.)

Does a "nation of murderers" make that a "war - mongering" nation?

Does a high crime rate in Mainstream, U. S. A., turn the country into a war - hungry nation? Or does a low crime rate, particularly in homicides, make us peaceful?

Is there a tie between murders, or lethal conflict among individuals, and wars, lethal conflict among nations?

Can one explain aggression in nations out of aggression in man? Just how do you explain human aggression?

These and other intriguing questions are raised by Dr. Roy L. Prosterman, a University of Washington law professor with wide - ranging interests, in a new book, "Surviving to 3000. An Introduction to the Study of Lethal Conflict." (Duxbury Press, Belmont, Calif., $5.50.)

Thus Prosterman adds to the growing list of publications that go into the issues of war and peace.

OF COURSE, much has been written and said about war over the years. The historians have treated wars extensively. The politicians think of them as important (though not necessarily desirable) milestones. The economists measure them in monetary terms, in costs to a nation and in periods of boom.

The scientists look at key scientific - technological strides made in times of modern war, largely because of accelerated research being demanded to carry on the war. Just think of Project Manhattan when man split the atom toward the end of World War II.

Peace, on the other hand, is vaguely thought of as something that exists while war is not being fought. It appears to be a condition that is "just there," automatically in absence of war, being in the background waiting for war to end.

Prosterman takes issue with those who suggest that, if there is no war, there's peace. He speaks of the state of war, the state of non-war, (a passive period during which lethal conflict merely is absent), and the state of peace.

"THE STATE OF PEACE," Prosterman says, "is a state in which events are understood and actively dealt with. It is a state that recognizes that conflict will always be with us, and that it must be processed actively, enthusiastically, understandingly — and nonviolently."

So a nation ought to arrive at a "peace strategy" that it can pursue either unilaterally or jointly with other nations.

Peace strategy, he adds, is possible if pushed by national leaders and by the citizens of the society.

Though to the average citizen it may seem an immense and hopeless task to "work for peace," Prosterman recalls that so appeared the situation for the environmentalist five years ago.

"A congressional enactment requiring Detroit to clean up its cars by 1975 was as 'unimaginable' five years ago as a legislated end to classified research and espionage laws is today," he writes.

PROSTERMAN HIMSELF has undertaken numerous peace initiatives which, at first, may have seemed hopeless but now are facts or on the way to become facts. I am thinking of his work in pushing for and authoring the Land Reform Act in South Vietnam, now in its final stages of being carried out; his consultative work on land reform for the Brazilian government and his plan for land reform to help settle Palestineans on the West Bank.

In fact, while you're reading this, Prosterman and a team of researchers are on an around-the-world tour to work on other reform proposals.

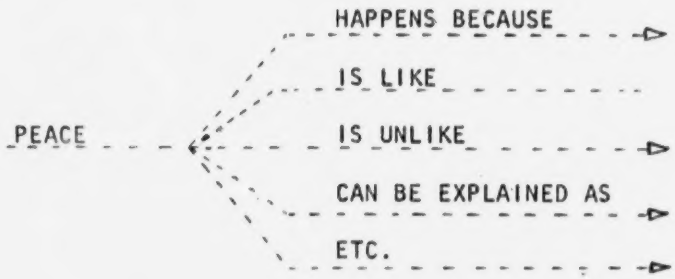
What about the question of correlation of murders and wars?

Prosterman concludes that the one does not necessarily lead to the other. Statistics show that some nations with the highest rates of murder-suicide, or internal group conflict, have barely been touched by war.

Going beyond the simple "body count," Prosterman notes that "the smallest quarrel (murder) also appears to be the most impulsive." Likewise the lethal riot "appears to be an impulsive rather than a premeditated killing." He adds:

"Unfortunately, we are no more able at present to predict riots than to predict murders."

The 424-page paperback grew out of Prosterman's active involvement in the U. W.'s Conflict Studies the past few years. It is not the type of reading you'd take along to the beach, but it will add significantly to the growing library on conflict studies.



ESSAY ANALYSIS: All that is provided here is a list of blank cards and an essay that is meant to persuade or to provoke discussion. The students are asked to go through the essay and write down the words and phrases which seem important to them in some way. They then discuss the reasons for their choices with the group, and a sorting process takes place. The first sorting may establish a first-to-last order of ideas. The second may discard some phrases and focus on others which most closely emphasize the ideas. The third may seek out oversimplifications or logical difficulties in the material, being sensitive to some of the following characteristics:

either-or thinking; good guy-bad guy oversimplifications
highly abstract language
loaded words
bias hidden by scattering, revealed through rearrangement of the cards
relative concreteness of negative, positive ideas.
cliches, euphemisms
words and phrases that are reused, to what purpose?

Students should try to determine how use and placement of individual words and phrases determines the tone; how the context determines the meaning, how distortions occur when ideas are considered out of context. The end of the process may be the creating, orally or in writing, of their own reaction to the ideas in the essay.

LEVELS OF ABSTRACTION: Have students begin with blank cards and make a word cache of terms we use for describing people. Sort the cards according to degree of abstraction. What words are general? What words are specific? Are there subgroups? What different areas of personality are we covering? Which words refer to facts, which opinions? From this raw material and discussion let students see whether they can devise a system for categorizing the whole human race. Discover to what extent their system leaks, by trying to make the system work for one living human model. Then ask students to write a character sketch about a real person with the words that seem most precise and useful to them, consciously beginning with more abstract words and making them have reality by the use of concrete detail.

ASSUMING VARIOUS ROLES: Make a word cache of various roles we assume. (For instance, mother, teacher, student, nurse, lover, lawyer, child.) The roles may be drawn out of current reading, as may the problems, such as those that follow. Students should have the opportunity to change roles and pursue the same problem in a series of dramatic improvisations. See how different people handle the same role. Here are some sample problems:

financial insolvency in the family
a child is about to go to war
a marriage is breaking up
a kid is in trouble at school
a person wants to commit suicide
a daughter becomes a feminist

METAPHORS: Have students make a word cache of very concrete words and phrases. They could begin with the already existing noun cache. Then have them move the phrase "is like" in between different combinations of nouns. Add words until they are satisfied with the results. Students might use this technique as part of the composition task of describing a person or an object vividly. For this and other word cache activities, it helps to use a separate card for each word or entry to facilitate experimentation with new combinations.

SENTENCE STRUCTURE: Introduce a vocabulary word generated from class content; for example, the word misogyny might be taken in a women's studies course. Students are asked to generate specific sentences based on that idea and the use of the sentence pattern models in Section Two. Can they make the statement say essentially the same thing in each sentence pattern, or does the idea change as the form changes, necessarily?

ROLES AND VALUES: Examine a picture that represents a person of another race, sex, age, class, or culture. Family of Man is a good source. For each person in a picture, the students make two category cards: Who I Am, What I've Seen. Students complete additional cards with answers they think likely for the person represented in the picture, then discuss and role-play their cards.

Some insights that might emerge from this exercise:

- The difficulty of assuming roles with little knowledge of history, tradition or life style of others.
- The pervasive influence of our own value system in assuming roles outside our experience.
- The persistence of stereotyped thinking for others outside our social milieu.
- The patronizing attitude we often assume unconsciously when speculating about people of another race or class.

HISTORICAL CONTEXT: In an exercise to discover historical bias by class, race, sex in defining the idea of "human nature," or "what it means to be human," students make a word cache of qualities that describe desirable or model human characteristics from literature of another historical period (Lysistrata -- Pre-hellenic Greece, Shakespeare -- Renaissance England, The Scarlet Letter -- Puritan New England). From this cache the students arrange the words in order of importance for the period and then again in order of importance for themselves. The difference in arrangement illustrates the similarities and changes in the definition of what it means to be human.

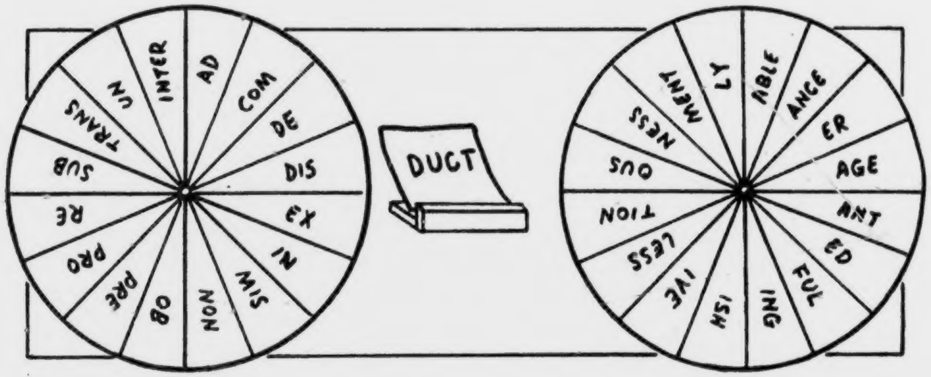
Example 2: Students arrange the words as they think they might be arranged by various social classes in their reading (royalty, peasant, merchant) to discover which class is the model for humanness.

Example 3: Students arrange the qualities by current and historical associations with femininity and masculinity to discover the sex bias that has come to the present in defining human nature.

JUST THE FACTS, HE SAID: Either students or teacher chooses a controversial issue from class discussion, reading or current media. Students group themselves into various interest groups and make one set of key word and phrase cards that explain the facts of their position. They make a second set of persuasive words, to be used to convince the other groups of the correctness of their position.

After each group has constructed both a factual and persuasive set, they present their material to the others. When presentations are concluded, the original lists could be readjusted in light of what the groups have heard from one another. A summation of the activity, either in discussion or writing, might illustrate: the many ways in which persuasion tactics are often questionably factual; the way ideas are modifed by challenge; how facts are detrimental to a given position; how ideas are tentative until tested in practice.

WORD WHEELS: The word constructor below can be made from wood or cardboard. Each of the wheels is pinned through the center in order to rotate freely. The middle tray is glued or nailed to permit standing root cards upon it.



The entries listed on the next page for the word wheel are those which appear to have the most frequent usage in ordinary English.

OOPS! The wheel on the right, above, will have to be lettered just the opposite if the print is to be right side up when the wheel rotates a suffix into position alongside the root card. Don't make our mistake!

Prefix Entries for Left Wheel

AD	To or Toward
COM	With or Together
DE	Down or Away
DIS	Apart From
EX	Out or Formerly
IN	Into
IN	Not
INTER	Between
MONO	One or Alone
MIS	Wrong or Wrongly
NON	Not
OB	To, Toward, Against
OVER	Above
PRE	Before
PRO	Forward or in Favor
RE	Back or Again
SUB	Under
TRANS	Across or Beyond
UN	Not

OTHER SPELLINGS:

AD	A, AC, AG, AL, AN, AP, AR, AS, AT
COM	CO, COL, CON, COR
DIS	DI, DIF
EX	E, EF
IN	IL, IM, IR
OB	OC, OF, OP
SUB	SUC, SUF, SUG, SUP, SUR, SUS
TRANS	TRA, TRAN

Root Cards for Tray

CEPT	To Take or Seize
DUCT	To Lead, Make, Shape, or Fashion
FER	To Bear or Carry
FIC	To Make or Do
GRAPH	To Write
LOG	Speech or Science
MITT	To Send
POS	To Put or Place
PLIC	To Fold, Bend, Twist or Interweave
SCRIBE	To Write
SIST	To Stand, Endure, or Persist
SPECT	To Look
TAIN	To Have or Hold
TEND	To Stretch

OTHER SPELLINGS:

CEPT	CAP, CAPT, CEIV, CEIT, CIP
DUCT	DUC, DUIT
FER	LAT, LAY
FIC	FAC, FACT, FASH, FEAT
LOG	OLOGY
MITT	MISS, MIS, MIT
POS	POUND, PON, POST
PLIC	PLAY, PLEX, PLOY, PLY
SCRIBE	SCRIP, SCRIV
SIST	STA
SPECT	SPEC, SPI, SPY
TAIN	TEN, TIN
TEND	TENS, TENT

Suffix Entries for Right Wheel

ABLE	Capable of
AGE	Process of
ANCE	Fact of
ANT	One Who Does
ED	Past Tense
ER	One Who Does
FUL	Possessing
ING	Act of Doing
ISH	Resembling
IST	One Who Does
IVE	Having Nature of
LESS	Without
LY	Like a
MENT	State of
NESS	State of
OUS	Having
TION	State of

OTHER SPELLINGS:

ABLE	IBLE
ANCE	ENCE
ER	OR
TION	SION

PART ONE: DRAFTING SKILLS

Basic Sentence Patterns

A sentence a day keeps incompleteness away. A sentence braved is a sentence learned. A rolling sentence gathers no loss. A class that sentences together improves together. Prose is architecture, not interior decoration.

Whatever Hemingway meant by his addition to the otherwise sparkling witticisms above, it seems clear that kids should have a chance to practice and extend their understanding of the English sentence.

It seems unlikely that memorizing definitions of sentences will help and the Reed-Kellogg diagramming promulgated in the thirties has not exactly covered itself with glorious results. If kids are going to learn how to build sentences, it seems like a sensible idea that they should do that by building sentences.

Taking things apart can be a lot of fun -- if it's not important that the object run after you're through with it or if someone else will clean up the mess. Putting things together can be messy too, but on the whole something positive often results and makes the mess worthwhile.

It may be possible to learn the English sentence without being messy -- although the experience of our major writers makes that seem unlikely -- but for sure it's not going to happen unless a kid gets a chance to build sentences with his own two hands.

This is a program in sentence building -- with kids' hands as well as heads.

This is a serious proposal that kids build a sentence a day beginning with the basic blueprint patterns of the language. Manipulating words from the word caches into sentences of one's own making, following sentence patterns, will give visual illustration to the idea that language is structure. It will also involve the student in working out structural problems, from modifier placement and verb form to punctuation and spelling.

The word-cache plus model-sentence activity will facilitate the drafting process by offering models for the variety of ways in which an idea can be expressed, and by showing the effects of sentence-form on meaning.

By using correct models and the student's own capacity for sentence-production, we teach by positive example rather than by the find-the-mistake-and-correct-it method. The latter method never answers the question, why did the kid make the error in the first place?

What we ought to have right here is a stack of printed basic sentence pattern models for each teacher to hang on the classroom walls. But there's only so much you can do in one summer so we don't -- yet. (Anyone want to help?)

Basically, the plan works like this: Consult the basic pattern list included on the following pages, and note the dotted lines around each pattern. These lines indicate how a teacher might write the sentences with felt pen on tagboard and mount them on the wall. Place the model sentences around the classroom. Students should see them.

NEW DIRECTIONS IN ENGLISH

Book 1

Pre-Sentence Experiences:	Reference Pages:
1. Speakers of all languages describe their experiences	3, 8-10, 12, 14-15, 66, 75
2. Speakers of English experience natural objects and words in parts and divisions ("things" separated from "actions")	2, 19, 54-55, 60-61
3. Speakers of English give names to things	6-7, 11, 48-51, 63
4. Speakers of English give names to actions	4-5, 16-18, 21-25, 67
5. Speakers of English interchange names flexibly; a noun is a verb is a noun	52-53, 58-59

(Development of a sense of the sentence begins with imaginative experiences in the first and second grade books. It is not impossible but is certainly an uphill struggle for a child who has not had these experiences to develop sentence sense.)

NEW DIRECTIONS IN ENGLISH

Book 2

Pre-Sentence Experiences:	Reference Pages:
1. Speakers of English see comparisons in their descriptions of things and actions	2 - 3, 5-7, 13, 15-21, 76
2. Speakers of English describe natural objects and words as if they had parts and divisions	8, 36, 78, 86, 91
3. Speakers of English name things in terms of membership classes	29 - 30, 37
4. Speakers of English name actions in terms of membership classes	33-35, 38 - 39
5. Speakers of English must live with both the problems and the enrichment caused by their flexible use of language	11, 31, 37, 53, 75, 79-81
6. Speakers of English use word parts to show number and time.	82-85, 87 - 88
7. Speakers of English use start and stop signals to mark written sentences	92-95, 97-101
8. Speakers of English use sentence patterns that can be expanded and transformed	90, 96
Standard Sentence Pattern:	
Noun Part + Verb Part	89 - 90

Book 3

Standard Sentence Pattern:

Sentence = Noun Part + Verb Part	155

Book 4

Standard Sentence Pattern:

Sentence = Noun Part + Verb Part	63

Book 5

Basic Sentence Patterns:

Pattern 1	S = N + V	179
Pattern 2	S = N + V + DO	182
Pattern 3A	S = N + LV + C-n	185
Pattern 3B	S = N + LV + C-adj	185
Pattern 3C	S = N + LV + C-adv	185

Book 6

Pattern 2A	S = N + V + IO + DO	159

Book 7

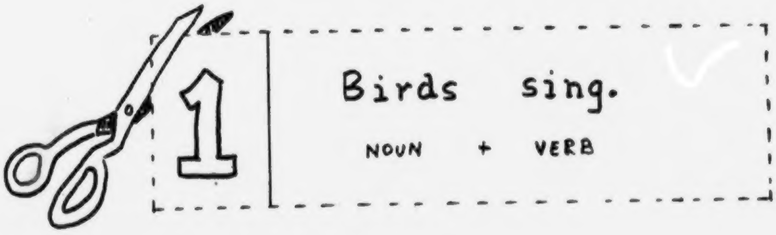
Pattern 2B	S = N + V + DO + OC	207

Book 8

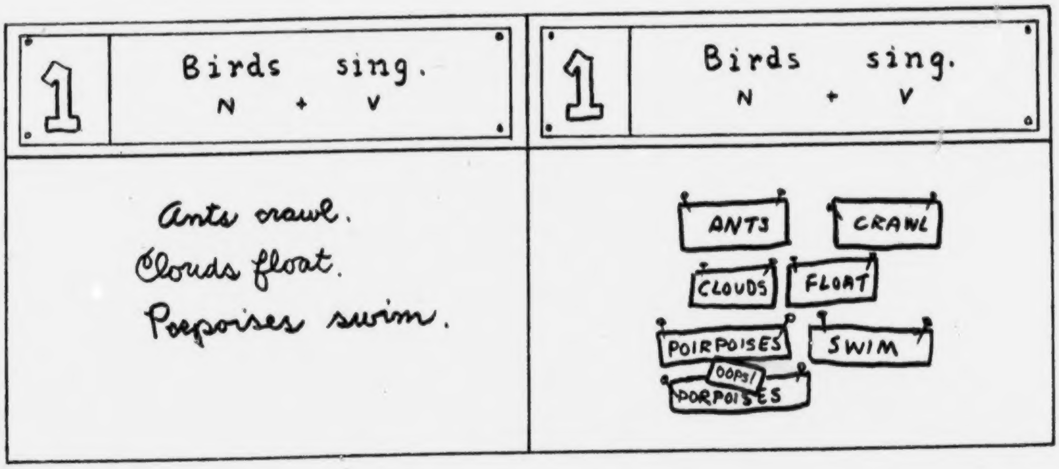
Review of All Above	124 - 125, 314-316

Activities for Generating Basic Sentences

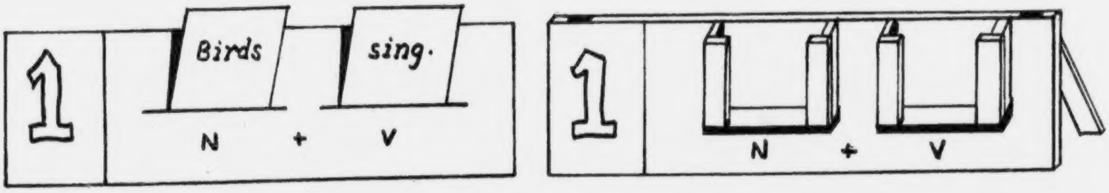
The first activity is for the teacher, or the teacher and students together, to produce models of the basic sentence patterns for use on the wall or table. They could look like this, made of tagboard and printed with felt pen, perhaps in colors:


1
Birds sing.
NOUN + VERB

But it would be helpful if the models can be displayed just above the blackboard or bulletin board so that students may write or post their own sentence directly below:


1
Birds sing.
N + V
Ants crawl.
Clouds float.
Porpoises swim.
1
Birds sing.
N + V
ANTS
CRAWL
CLOUDS
FLOAT
POIRPOISES
SWIM
OOPS!
PORPOISES

An alternative arrangement is to make the models with slots or holders to contain the sentence parts:


1
Birds
sing.
N + V
1
N + V

Once you have decided on a method of construction, here are the basic pattern models for which you may need cards, depending on what grade you teach:

PATTERN 1:

Birds sing.
N + V

PATTERN 2:

Birds make melody.
N + V + DO

PATTERN 2A:

Chickens give farmers eggs.
N + V + IO + DO

PATTERN 2B:

Cats consider mice tasty.
N + V + DO + OC

PATTERN 3A:

Kangaroos are marsupials.
N + LV + N

PATTERN 3B:

Pandas are furry.
N + LV + ADJ

PATTERN 3C:

Winter is here.
N + LV + ADV

Note: Before you race off to make these models, check the pattern expansion exercises in the editing section.

Further Activities

MAKING YOUR OWN: A class may develop its own series of sentence models from words and ideas they like better than the ones provided.

* * *

LIVING SENTENCES: Print some nouns and verbs from the class word cache on extra large cards and distribute them in random order to students standing in a row who will hold them up in the front of themselves. The students will need to rearrange themselves in order to form a sentence. (This never fails to remind one of the Christmas pageant which was supposed to begin with five children marching on stage, each holding a card with a letter to spell, H - E - L - L - O, and then the boy with the 'O' got on the wrong end!)

* * *

SENTENCE NOTEBOOKS: Students can use their own word cache to form sentences according to the model patterns. These can be kept in a notebook. Occasionally students can get together to form stories from sentences collected in their notebooks.

* * *

ACTIVITIES WITH WALL MODELS: The teacher introduces a specific model and asks students to generate their own version from the word caches. This can readily be tied to recent reading, field trips, discussions or interests.

* * *

FROM READING: The students are working on a specific story or discussion. The teacher introduces a sentence model incidental to the main task of understanding the story or event, but helping that purpose by affording a structure in which students may put forth their ideas. Amazing things will happen if half the room states their idea in Pattern 2 but the other half uses Pattern 3.

* * *

TROUBLE-SHOOTING: Students having specific difficulties with sentence structure and punctuation are directed to the models and the word caches, and helped to generate sentences which confront and work out the problems.

* * *

Word Drafting Supplement

to

BOOK 4
PAGE 50
NOUNS

NEW DIRECTIONS IN ENGLISH

Fill in the blanks with interesting nouns from your word cache.

EXAMPLE: The shrewd detective solved a complicated case.

1. The powerful _________ repaired the leaky _________.
2. The busy _________ gabbed for long hours.
3. The fast elevator left my weak _________ on the first floor.
4. Our crazy cat gobbled up the meek _________.
5. The sad driver stepped from the smashed _________.
6. The gleeful baby banged on the interesting _________.
7. The vacationing family drove across the deserted _________.
8. The unhappy schoolboy growled about the wet _________.
9. I held my throbbing _________ after I dropped the heavy _________.
10. The snoopy _________ searched for some sloppy _________.

Word Drafting Supplement

to

NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGE 36
VERBS #1

On the line under each sentence, write five words that can fill each of the blanks in the sentence. Check your word cache for possible answers.

1. Gradually the snow ________________.

____

2. The general ________________ all day.

____

3. She ________________ the gum that was on the table.

____

4. Ray ________________ the car.

____

5. The students ________________ to the classroom.

____

6. Sap ________________ from the tree.

____

7. The object ________________ terrible!

____

8. Birds ________________.

____

9. Phil ________________ up the mountain.

____

10. Sue ________________ the football.

____

Extra copies of any page in this notebook are available in classroom quantity from the coordinator.

Word Drafting Supplement

to

NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGE 39
ADJECTIVES #1

From the word cache below, choose words which sensibly complete the following sentences. Use each word only once. There are more words in the list than you will need.

1. The ____________________, ____________________ dog leaped into the air.
2. Little Jimmy was unhappy about his ____________________ record.
3. The ____________________ rabbit stood by quietly.
4. The ____________________ duckling waddled into the ____________________ pond.
5. The ____________________ door startled us as we walked slowly through the ____________________ house.
6. The ____________________ boy walked across the ____________________ lawn.
7. The ____________________ apple was placed on the ____________________ table.
8. That carpenter is a ____________________ worker.
9. The ____________________ gentleman bought us ____________________ milkshakes.
10. As a safety patrolman you should be extremely ____________________.

funny
yellow
fast
good
awful
full
grassy
clean
beautiful
hot
creaking

wet
bright
ugly
broken
delicious
thumping
smelly
dangerous
twelve
wrecked
tiny

ordinary
sorrowful
violent
advancing
skillful
wealthy
dreary
cute
cautious
cool
brown
nervous

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BOOK 4
PAGE 39
ADJECTIVES #2

NEW DIRECTIONS IN ENGLISH

Complete the sentences by filling in the blanks with adjectives.

1. The ________________ pupil was congratulated by the ________________ teacher.

2. The ________________ car performed poorly on the trip.

3. The ________________ coach was happy to work with the ________________ quarterback.

4. The ________________ bike stood near the ________________ building.

5. The ________________ bus took forever to reach the city.

6. ________________ boats drifted slowly past the dock.

7. He popped his ________________ buttons when he tried on the ________________ uniform.

8. The ________________ horse trotted slowly along the ________________ path.

9. The test was extremely ________________.

10. Our ________________ puppy tripped over the hose on the lawn.

Word Drafting Supplement

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BOOK 4
PAGE 47
VERBS #2

NEW DIRECTIONS IN ENGLISH

Use each word cache below to make a sentence, supplying your own verb or verbs to create the action. Underline all your verbs. Add whatever words are necessary to make your sentence sensible.

EXAMPLE: prey, anteater, busily, hungry, unlucky

Possible sentence: The hungry anteater busily hunted its unlucky prey.

1. allowance, quickly, generous, boy, Dad

____

2. drum, cool, noisily, daily, guy

____

3. enormous, fiercely, gorilla, target

____

4. popcorn, pool, accidentally, Bill

____

5. napkin, naughty, gleefully, messy

____

6. rhinoceros, river, rambling, carelessly, shallow

____

7. race, sprinter, good, speedy

____

8. wind, tent, ground, howling

____

9. landlord, greedily, sneering

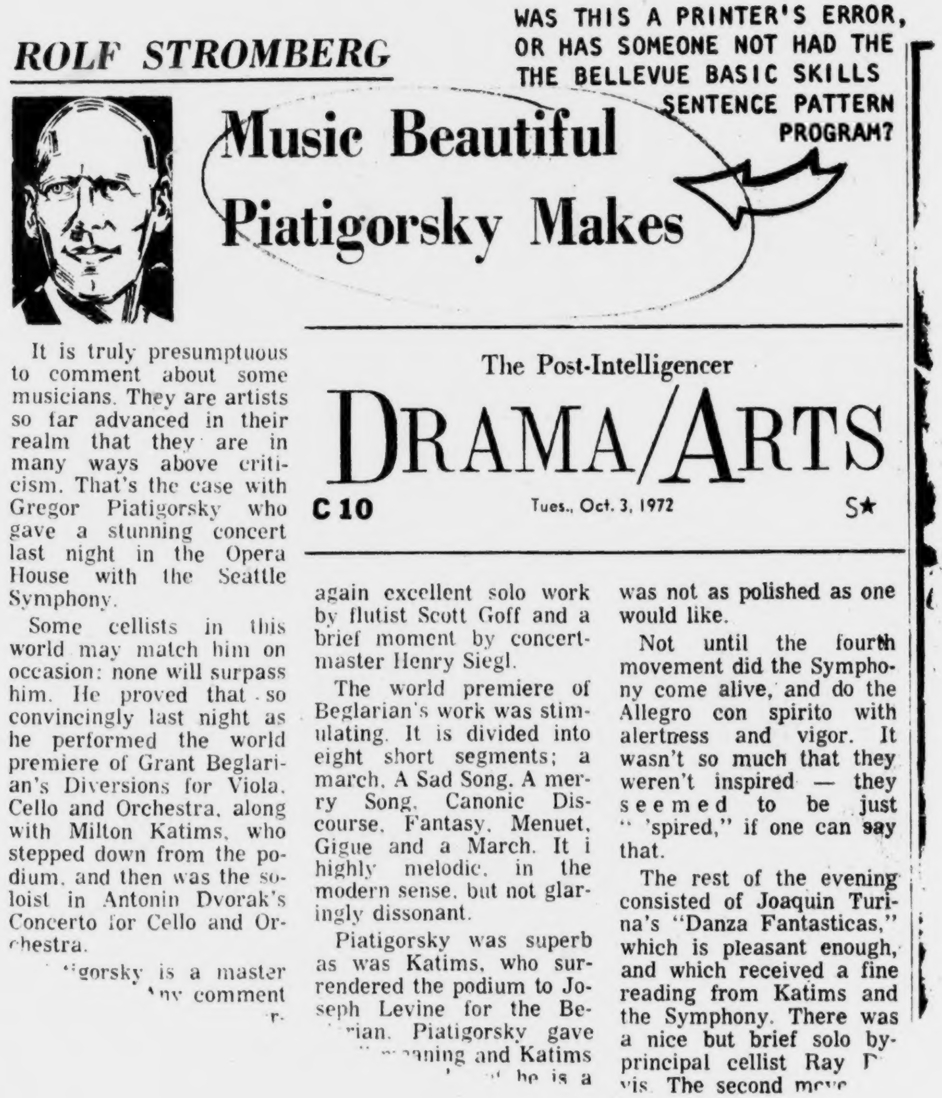
____

10. glue, gloves, Tom, fuzzy, foolishly, sleepy

____

A REMINDER: Check again the word cache activities, many of which can be combined with sentence pattern activities.

* * *



WAS THIS A PRINTER'S ERROR, OR HAS SOMEONE NOT HAD THE THE BELLEVUE BASIC SKILLS SENTENCE PATTERN PROGRAM?

ROLF STROMBERG

Music Beautiful
Piatigorsky Makes

The Post-Intelligencer

DRAMA/ARTS

C 10 Tues., Oct. 3, 1972 S★

It is truly presumptuous to comment about some musicians. They are artists so far advanced in their realm that they are in many ways above criticism. That's the case with Gregor Piatigorsky who gave a stunning concert last night in the Opera House with the Seattle Symphony.

Some cellists in this world may match him on occasion: none will surpass him. He proved that so convincingly last night as he performed the world premiere of Grant Beglarian's Diversions for Viola, Cello and Orchestra, along with Milton Katims, who stepped down from the podium, and then was the soloist in Antonin Dvorak's Concerto for Cello and Orchestra.

gorsky is a master ny comment r-

again excellent solo work by flutist Scott Goff and a brief moment by concertmaster Henry Siegl.

The world premiere of Beglarian's work was stimulating. It is divided into eight short segments; a march, A Sad Song, A merry Song, Canonic Discourse, Fantasy, Menuet, Gigue and a March. It i highly melodic, in the modern sense, but not glaringly dissonant.

Piatigorsky was superb as was Katims, who surrendered the podium to Joseph Levine for the Be- rian. Piatigorsky gave aning and Katims he is a

was not as polished as one would like.

Not until the fourth movement did the Symphony come alive, and do the Allegro con spirito with alertness and vigor. It wasn't so much that they weren't inspired — they seemed to be just " 'spired," if one can say that.

The rest of the evening consisted of Joaquin Turina's "Danza Fantasticas," which is pleasant enough, and which received a fine reading from Katims and the Symphony. There was a nice but brief solo by principal cellist Ray vis. The second

PART ONE: DRAFTING SKILLS

Questions That Form Ideas

Have you ever seen a student whose head was not spilling over with ideas and chatter -- until he picks up a pencil? Have you ever seen a student who, given an assignment, grinds out a sentence and a half, then collapses from sheer intellectual exhaustion with "Can't think of anything more to say"?

Contrary to what might seem obvious from the example above, lack of ideas is not a major problem in kid's writing. Kids don't need stimulation or motivation for more ideas. What kids -- and everybody -- need is help with the ideas they have.

People need some means of shaping, carving, rolling, turning, testing ideas that are within them, but unexpressed; that is, not pressed out.

Perhaps the most basic skill in pressing out ideas and maintaining the momentum of continuing to think about a topic is the basic skill of question-asking. Using for an example one of the dullest assignments imagineable -- "Write about courage" -- the examples that follow illustrate how even a dull, unformed idea can be quickened, and thinking energy sustained, through the use of question-asking.

The ability to ask the questions that follow, suggested by Prentice-Hall's Thinking and Writing, An Inductive Program in Composition (1969) should be part of every student's repertoire of basic drafting skills:

Note:

As with every other page in this publication, indeed in the entire notebook, extra copies in class quantity are available from the coordinator.

QUESTIONS ABOUT...

1. Action, mental or physical movement
   WHAT MOVEMENTS DO YOU ASSOCIATE WITH THE ACT OF COURAGE? WHAT THOUGHTS?

2. Agreement, concord
   WITH WHAT THINGS IS COURAGE IN AGREEMENT? WITH WHAT DOES IT GO?

3. Appearance, the external image
   WHAT DOES COURAGE LOOK LIKE? A PERSON WHO HAS IT?

4. Association, a logical physical or mental connection
   WITH WHAT THINGS DO YOU CONNECT COURAGE?

5. Attribute, that which is characteristic of a person or thing
   WHAT ARE THE CHARACTERISTICS OF COURAGE?

6. Cause, that which brings about a result
   WHAT MAKES COURAGE HAPPEN? WHAT THINGS DOES COURAGE MAKE HAPPEN?

7. Change, an alteration
   WHAT THINGS DOES COURAGE EASILY CHANGE INTO? UP TO WHAT POINT IS IT STILL COURAGE? WHAT CHANGES DOES COURAGE MAKE HAPPEN?

8. Character, an individual portrayed in a story
   WHAT CHARACTERS CAN YOU THINK OF WHO HAVE HAD COURAGE?

9. Chronology, an arrangement based upon the criterion of time
   WHAT COMES BEFORE COURAGE? AFTER?

10. Classification, the grouping of objects, facts, or events in accordance with established criteria
    IN WHAT CLASSIFICATION SYSTEM DO YOU PLACE COURAGE? WHERE?

11. Comparison, an examination which reveals likenesses or differences
    WHAT IS COURAGE LIKE? UNLIKE?

12. Conclusion, an outcome
    WHAT ARE SOME LIKELY OUTCOMES OF COURAGE OR COURAGEOUS ACTION?

13. Context, the words appearing before or after another word or phrase which help establish the intended meaning
    WHAT WORDS ARE LIKELY TO APPEAR JUST BEFORE OR AFTER COURAGE IN A STORY?

14. Correspondence, a matching of item with item, or a matching of items in one series with items in another series
    WITH THE WORD "COURAGE" APPEARING IN A LIST OF GOOD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN A LIST OF BAD THINGS? IF "COURAGE" APPEARED IN A LIST OF BAD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN THE LIST OF GOOD THINGS?

15. Criterion, a standard by which something may be measured or judged
    WHAT STANDARDS CAN YOU APPLY TO AN ACTION TO TELL WHETHER IT IS "COURAGE"?

16. Definition, an explanation which describes and sets limits on the meaning of objects, words, or statements
WHAT IS THE MEANING OF COURAGE? HOW FAR DOES IT GO? WHERE DOES IT STOP?

17. Description, a report which conveys an image of what has been experienced or imagined
DESCRIBE A TIME YOU HAVE EXPERIENCED COURAGE IN YOURSELF OR SOMEONE ELSE

18. Detail, a fine point
WHAT ARE THE FINE POINTS OF COURAGE, THINGS NOT EVERYONE NOTICES?

19. Direction, a point in space, an instruction
WHERE DOES COURAGE SEEM HEADED; WHERE IS A PERSON GOING WHO HAS IT? HOW WOULD YOU TELL SOMEONE HOW TO BE COURAGEOUS, HOW TO GET COURAGE?

20. Effect, a result
WHAT RESULTS DOES COURAGE HAVE UPON THE PERSON WHO HAS IT? ON OTHERS?

21. Entity, that which exists as a distinct unit
IS COURAGE A THING? IS THERE SUCH A THING AS COURAGE OR ONLY COURAGEOUS PEOPLE?

22. Event, an incident
DESCRIBE SOMETHING THAT HAPPENED IN WHICH COURAGE WAS EVIDENT

23. Evidence, that which is used in an attempt to prove something
IMAGINE AN ACT YOU THINK IS COURAGEOUS, THEN LIST ITEMS OF EVIDENCE THAT WHAT YOU SAW WAS, IN FACT, COURAGE

24. Exaggeration, the act of going beyond the truth
WRITE A DESCRIPTION OF A PERSON SAVING A CHILD FROM A BURNING BUILDING, AT FIRST COURAGEOUS, THEN EXAGGERATED. WHAT DOES THE COURAGE BECOME?

25. Experience, an involvement that produces an effect
DESCRIBE AN INCIDENT INVOLVING COURAGE, GIVING ENOUGH DETAILS OF THE ACTION SO THAT THE READER ACTUALLY BEGINS TO FEEL WHAT IT MUST HAVE BEEN LIKE

26. Explanation, that which tells about a particular state in relation to the factors that brought it about.
IMAGINE A STORY IN WHICH CHAPTER THREE SHOWS A COURAGEOUS ACT. NOW WRITE THE PART OF CHAPTER ONE WHICH SHOWS HOW THIS COURAGE WAS DEVELOPED IN THE HERO'S CHILDHOOD

27. Form, an external framework
IN WHAT ORDER OF EVENTS DO YOU THINK OF COURAGE HAPPENING? IF YOU MAKE A PICTURE OF COURAGE, WHAT SHAPE DO YOU SEE FOR IT?

28. Function, a natural or assigned action which is in accord with the intrinsic make-up of a person or thing
OF ALL THE THINGS THAT MIGHT HAPPEN IN A COURAGEOUS ACTION, WHICH ACTIONS BELONG SPECIFICALLY TO THE ACT OF COURAGE?

29. Generalization, a principle derived from particulars
FROM ALL THE FACTS YOU HAVE BEEN ABLE TO IDENTIFY ABOUT COURAGE, WHAT CONCLUSION COULD YOU DRAW ABOUT WHEN IT IS LIKELY TO HAPPEN? TO WHOM? UNDER WHAT CIRCUMSTANCES?

30. Goal, an aim
WHAT IS COURAGE AN ATTEMPT TO REACH FOR?

31. Hypothesis, a reasoned explanation, subject to verification, of what has happened or will happen
UNDER WHAT CIRCUMSTANCES WOULD YOU EXPECT TO WITNESS THE NEXT ACT OF COURAGE? HOW WOULD YOU ACCOUNT FOR THE DEVELOPMENT OF COURAGE IN THE HUMAN RACE?

32. Identification, the act of making something distinct through its name, function, or attributes
HOW CAN YOU TELL COURAGE FROM BRAVERY? FROM COWARDICE?

33. Imagery, mental impressions suggested through figurative language
WHAT WOULD BE A GOOD SYMBOL FOR COURAGE?

34. Inference, judgment based on information, knowledge, or belief
WHAT WOULD YOU JUDGE TO BE THE MAIN REASONS FOR A PERSON'S HAVING COURAGE?

35. Interpretation, the adding of one's view to another's view or set of views
DOES LORD JIM POSSESS COURAGE?

36. Key Concepts, basic ideas that control reasoning within a subject area
WHEN A PERSON IS ENGAGED IN AN ACT OF COURAGE, WHAT SEEMS TO BE HIS THINKING PROCESS? WHAT THOUGHTS OVERCOME HIS FEAR?

37. Meaning, the relationship in the mind of the speaker or writer and in the mind of the hearer or reader between the symbol and the idea it calls up
DOES HUCKLEBERRY FINN SHOW COURAGE WHEN HE BEFRIENDS JIM?

38. Membership, the state of belonging to or being included in a group
WITH WHAT OTHER PERSONAL CHARACTERISTICS DO YOU INCLUDE COURAGE? WHAT ARE THE SET OF ACTIONS OR THOUGHTS THAT COLLECTIVELY ARE CALLED COURAGE?

39. Modification, the act of changing to a limited degree
CAN YOU THINK OF ANYONE WHO HAS GROWN IN COURAGE? CAN COURAGE BE SOMETHING THAT YOU CAN HAVE MORE OR LESS OF? WHAT IS A LITTLE COURAGE?

40. Motive, need or desire that results in action
ARE THERE REASONS THAT COULD MAKE A PERSON BE COURAGEOUS ONE TIME AND NOT ANOTHER TIME?

41. Name, a word or group of words by which something can be identified
FROM WHAT LANGUAGE IS THE WORD COURAGEOUS? WHAT DID IT MEAN ORIGINALLY?

42. Narration, a linked succession of happenings or ideas
TELL A LITTLE STORY TO ILLUSTRATE COURAGE

43. Negation, denial, opposition, or nullification
MAKE A LITTLE PRESENTATION TO SHOW THAT THERE IS NO SUCH THING AS COURAGE: THERE ARE ONLY PEOPLE WHO WANT SOMETHING VERY BADLY

44. Observation, the act of seeing or being aware of objects or situations
THINK OF THE LAST TIME YOU WITNESSED COURAGE AND MAKE A LIST OF EVERYTHING YOU CAN REMEMBER ABOUT IT

45. Object, something tangible
LOOK AROUND THE ROOM; COULD ANYTHING IN THE ROOM BE USED BY A PERSON IN AN ACT OF COURAGE? COULD COURAGE ITSELF BE SOMETHING PHYSICAL; THAT IS, CERTAIN NERVE IMPULSES OR BRAIN CHEMISTRY?

46. Opinion, a personal or group viewpoint
WHAT IS YOUR OPINION OF THE VALUE OF COURAGE IN OUR SOCIETY? WHAT DO PEOPLE IN YOUR DISCUSSION GROUP THINK?

47. Order, a systematic arrangement
MAKE A SERIES OF THREE-PICTURE CARTOONS IN WHICH THE ORDER OF PICTURES IN EACH IS 1) CHALLENGE, 2) DECISION, 3) COURAGE

48. Organization, the act of arranging items to function interdependently according to a specific purpose
PLAN A LIST OF CHARACTERS FOR A PLAY THAT WILL ILLUSTRATE COURAGE; DECIDE THE ORDER OF THEIR APPEARANCE AND WHEN EACH WILL BE ON STAGE WITH ANOTHER

49. Part-Whole, the relationship between a member and the total
DISCUSS THE SHOT HEARD ROUND THE WORLD AS PART OF A LARGER SOMETHING WITHIN THE COUNTRY; DESCRIBE THE SOMETHING WITHIN THE COUNTRY AS PART OF A LARGER SOMETHING WITHIN THE WORLD

50. Pattern, a form established by recurrence
DO YOU SEE ANY PATTERN IN VARIOUS ACTS OF COURAGE; IS THERE SOMETHING COMMON TO THEM ALL?

51. Place, a specific location
IN ANY ACT OF COURAGE YOU CAN RECALL, WHAT DID THE PLACE WHERE IT OCCURRED HAVE TO DO WITH IT?

52. Point of View, a physical, logical, or emotional position from which something is viewed
DESCRIBE AN ACTION WHICH ONE OBSERVER WOULD CALL COURAGEOUS BUT ANOTHER OBSERVER WOULD CALL SELFISH; WHAT ACCOUNTS FOR THE DIFFERENCES IN PERCEPTION?

53. Predication, the act of assigning actions, states, or qualities used as complements
PRINT THE WORD COURAGE ON A CARD; EXPERIMENT WITH PLACING VARIOUS VERB-CARDS AFTER IT. TRY "IS," "MIGHT BE," "SHOULD BE," "ATTEMPTS," "OCCURS"

54. Preference, principle of favoring some over others
MAKE A LIST OF FIVE DESIRABLE PERSONAL CHARACTERISTICS INCLUDING COURAGE; CHOOSE THREE THAT YOU WOULD MOST WANT FOR YOURSELF

55. Priority, the order of selection or placement according to importance
MAKE A LIST OF CHARACTERISTICS YOU MOST WANT A PERSON TO HAVE WHO WILL SHARE A DESERT ISLAND WITH YOU; CHANGE THE SITUATION TO A PLANE CRASH

56. Procedure, a series of actions directed toward an end
WRITE A MILITARY MANUAL LIST OF PROCEDURES FOR DEVELOPING COURAGE IN NEW RECRUITS; WHAT SHOULD BE DONE WITH SUCH A LIST? WHAT PROCEDURE WOULD DOING THAT TO THE LIST BE PART OF?

57. Quality, an attribute
THE QUALITY OF MERCY IS NOT STRAINED; WHAT WOULD YOU SAY ABOUT THE QUALITY OF COURAGE?

58. Reason, stated cause for opinion or action
NAME ONE GOOD REASON WHY I SHOULD HAVE COURAGE

59. Recall, the act of bringing back something through memory
HOW MANY ACTS OF COURAGE CAN YOU REMEMBER FROM REAL LIFE COMPARED WITH THE NUMBER YOU CAN REMEMBER FROM READING? FROM TELEVISION?

60. Reference, person or work consulted for information or recommendation
WHAT WOULD YOU FIND IF YOU LOOKED IN THE LIBRARY FOR READINGS ABOUT COURAGE? OF THE SOURCES YOU MIGHT LOCATE, WHICH WOULD BE MOST AUTHORITATIVE?

61. Relationship, a physical or mental association
WRITE THE WORD COURAGE ON A CARD. ALONGSIDE THAT CARD PLACE CARDS WITH NAMES OF PEOPLE, OF LITERARY CHARACTERS, OF PLACES, OF MOVIES. STATE WHAT COMES INTO YOUR HEAD AS YOU PLACE EACH NEW CARD ALONGSIDE THE COURAGE CARD. NOW TAKE AWAY THE COURAGE CARD AND TRY TO ARRANGE THE OTHER CARDS WITH EACH OTHER AND TELL YOURSELF WHY YOU'RE PUTTING THEM THAT WAY

62. Reply, a written or oral response
WRITE A LETTER TO THE COWARDLY LION ANSWERING HIS QUESTION, WHERE CAN I FIND COURAGE?

63. Rules, guides for procedure
WRITE A BOOK OF RULES FOR PLAYING THE GAME, COURAGE

64. Sequence, a consecutive arrangement
PLAN AN OUTLINE FOR A SCHOOL ASSEMBLY HONORING DR. MARTIN LUTHER KING

65. Seriation, the placement of an item in a sequence according to its relationship to other members of the sequence
FOR THE ASSEMBLY IN #64, JUSTIFY TO THE PLANNING COMMITTEE WHY THE READING OF I HAVE A DREAM SHOULD OCCUR WHERE YOU THINK IT SHOULD

66. Setting, a time and place for activity
FOR THE PLAY IN #48, WHERE SHOULD THE ACTION HAPPEN? IN WHAT YEAR?

67. Simile, a figurative comparison using like or as
BEGIN A STATEMENT WITH COURAGE IS LIKE . . . COMPLETE THE STATEMENT IN TURN WITH THINGS THAT CAN BE PERCEIVED BY THE FIVE SENSES

68. Symbol, something that stands for something else
YOU HAVE JUST BEEN APPOINTED PRESIDENT OF A COMPANY MARKETING A NEW GASOLINE CALLED COURAGE. DECIDE WHAT ANIMAL, FIGURE, OR OTHER SIGN WILL REPRESENT YOUR COMPANY IN ADVERTISING

69. Synonym, a word having a meaning similar to that of another word
LIST WORDS THAT MEAN ABOUT THE SAME AS COURAGE; RANK THEM 1-2-3-ETC. FOR HOW CLOSE THEY COME TO MEANING EXACTLY THE SAME THING AS COURAGE

70. System, a set procedure; a combination of related parts that forms an integral whole
TELL WHY COURAGE CAN NEVER BE PART OF A SYSTEM

71. Time, a period in which a narrative occurs
NAME TIMES IN WHICH WRITERS HAVE DEVELOPED GREAT THEMES OF COURAGE; IS THIS ONE OF THOSE TIMES?

72. Transition, the process of linking one point to another; that which does the linking
PUT A CARD WITH THE WORD COURAGE ON THE WALL; WAY OVER TO THE LEFT PUT A CARD WITH DISINTEREST; WAY OVER TO THE RIGHT PUT A CARD WITH COWARDICE. NOW TRY TO MAKE NEW CARDS THAT WILL LEAD INTO AND TIE ALL THE CARDS TOGETHER. (IF THE FLANKER CARDS AREN'T YOUR IDEA OF EXTREMES, MAKE YOUR OWN.)

Some Suggestions for Using the Previous List

You could, of course, give the kids one a day like vitamins. But you could also develop skill with the items on the list through:

1.	Reading	Students identify for their word caches an important word or two from their reading, then group themselves on the relatedness or similarities of their selected words. Each group then runs their word through the list for interesting ways to discuss what they have read.
2.	Conferencing	Teacher meets with student who has momentarily lost momentum and, using items from the list, inquires, "Have you thought about this?"
3.	Outlining	List is posted on wall and student throws five darts at it. Resulting five items form preliminary topics just to get drafting started.
4.	Giant Collage	Begin a gigantic wall hanging in which each work of literature the class reads is represented by a collage depicting one of the list-questions. A visual record of the year's reading results, which ought to be fun in itself.

PART ONE: DRAFTING SKILLS

Principles of Creativity

In an article called "Structure of Intellect" appearing in the Psychological Bulletin (53, 1956, pp. 267-293) J. P. Guilford suggested that the operations of the creative mind are not particularly mysterious. According to Guilford, creativity is largely the manifesting--which anyone can do--of six basic principles. Teachers who remember Dr. Flora Fennimore's year-long in-service course in the Bellevue English Program during 1971-72 will perhaps recall Dr. Fennimore's application of Guilford's ideas with Bellevue children.

Even though this may be too brief to be of much help, we reprint Guilford's six principles here as leads for ideas in the drafting stage:

Capacity To Be Disturbed	What's wrong here? What's missing? Where are the gaps?
Fluency	How many things can I use this for? What comes next?
Divergence	How can I add to this? What can I substitute for this? How can I think of this in a different dimension? How can I combine this in a different way? How many purposes can I use this for? What can I put this next to? What new situation can I put this in?
Analysis	How can I take this apart in a different way? How can I spread the pieces into new groupings?
Synthesis	How can I put this together in a new way? How can I recombine these pieces?
Redefinition	How can I make something else out of this? How can I compare this to something else?

Other ideas for creative drafting activities can be found in:

Don Fabun, You and Creativity, Glencoe Press, 1969

8701 Wilshire Boulevard
Beverly Hills, CA 90211

Making It Strange 1, 2, 3, 4, Harper Row, 1968

PART ONE: DRAFTING SKILLS

Questions That Extend Ideas

SECTION 1: CONCRETE-SPECIFIC

Perceiving the qualities of specific things and specific events

OVERVIEW:
1. Questioning the senses
2. Drafting descriptions and narratives
3. Writing dialogues
4. Exploring imagery and concrete language
5. Exploring one's perceptions
6. Drafting from a point of view
7. Exploring one's emotional responses
8. Meditating

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Questioning the Senses:

(from Herum and Cummings: Plans, Drafts, and Revisions)

Seeing It

What position is it in?
How far is it from you? How far is it from the central figure of the scene? In what direction? What is beside it? above it? below it? in front of it? behind it?

What shape is it?
Is it mostly angles, or is it mostly curves? Are there many small angles or curves, or are there just a few large ones? Is it flat, or does it give a sense of depth? What else is that shape?

What size is it?
Is it large or small compared with you? Is it large or small compared with the central figure of the scene? What else is that size?

What color is it?
Which color seems to dominate? Do the colors contrast sharply, or do they merge? Are they bright, or are they shadowed? Where is the light coming from? What sort of light is it? What else is that color?

Is it moving?

If so, is all of it moving, or just certain parts? Is the movement abrupt? rapid? slow? fluttering? fluid? What else moves like that?

Smelling It

Is there just one smell, or are there many? How strong is the dominant smell? Does it smell like flowers? Is it like fruit? like spice? Is it a burned smell? a resinous smell? putrid? How would you characterize the background smells? What else smells of this scene?

Tasting It

If you tasted the thing, would it be sweet? Would it be salty? sour? bitter? How strong would the taste be? Would it be mixed? What else tastes that way?

Hearing It

Is there sound in the scene? Is there just one sound, or are there many? What sort of sound is dominant? Is it like music, or is it like noise? Is it rhythmic or random? Is it soft or loud? Is it high in pitch or low? Is it constant or changing? If there is any background sound, what sort of sound is it? What else sounds like the sounds of this scene?

Touching It

If you touched it, would it be cold or warm? Would it be wet or dry? Would it feel oily? Would it feel slick but not oily? How soft would it be? How hard? Would it be smooth, or would it be rough? Would the surface flake? Would it scratch? Would it respond? What else feels like that?

Drafting Activities:

Draft descriptions of objects in terms of the five senses.

Sit quietly and close your eyes. Listen. Concentrate on the loudest sounds and describe them to yourself. Try to describe the sounds without identifying their source. Then push the loudest sounds into the background and focus your attention on softer sounds. Describe them. Then try to push all of the sounds into your background and try to focus on the weakest sounds you can hear. Foreground them and describe them.

Do the same with sights.

Do the same with smells.

Do the same with touch. Concentrate on the touch of the chair on your bottom.

Concentrate on the touch of the floor on the bottoms of your feet. Concentrate on the touch of the air on your face. Selectively concentrate on different touches and put all other sensations into the background.

Have different students go into the same experience with different senses open or blocked. Compare their differing perceptions of the experience.

If all men were born sightless, what effect would it have on our language? Notice the visual metaphors in our speech: "I see your point," "I'm looking for a new friend," "You're a sight for sore eyes."

Ants' antennae seem to combine a sense of smell and a sense of touch (synesthesia). So they smell shapes and feel smells. What would the odor of lemons feel like if you were an ant? What would a round shape smell like?

Observe two friends talking. Ignore what they say. Concentrate on what they do with their body language. Describe it.
Consult: Birdwhistell, Kinesics and Context or Fast, Body Language.

Draft a narrative description of a process or continuing event, concentrating on exactly what happens. From literature, draft descriptions of scenes, events, and characters based on the imagery and other sensory information.

Set up a scene - autobiographical, historical, fictional, imaginative -
Describe it from the point of view of character #1
Describe it from the point of view of character #2
Describe it from the point of view of character #3

Write a dialogue in which character #1 and character #2 discuss their perceptions of the scene.

Exploring One's Perceptions:

What things are easy to understand?

What kind of things are hard to understand?

What makes it difficult?

Does your perception change when you are ill?

What changes in your environment cause your perceptions to be sharper? restricted? broadened?

What images come to mind when you think about holidays, dates, a new bicycle, a favorite uncle?

Does the way a person talks evoke certain images of how he might look? Example: a radio disc-jockey.

Drafting Activities:

Describe a specific object by comparing it with another specific object: A vase shaped like an egg, a block of wood about as big as a goose, a towel folded like a napkin.

Have the children close their eyes. Then make a series of sounds with classroom objects. Let them write about their perception of the sounds.

Place objects in a large box. Each object should have a unique feature, size, texture, shape. Then let the children feel the objects without looking. They may then draft their responses to the way the objects appealed to their other senses.

Take a field trip to the waterfront. Explain that the purpose of the trip is to explore the smells and shapes of the waterfront setting. Write about the visit.

Have the kids make a tape recording of a short story they have read. The tape will include sounds but not dialogue. Then listen and identify the part of the story the sounds suggest.

Have children role play situations without dialogue. Ask the rest of the class to imagine what the situation was all about.

Show slides of a series of events (news events, historical pictures that have common themes) and ask students to draft ideas about the way they perceive the events.

Invite students to make photo essays. Ask them to select a series of pictures that will depict an overall theme, then encourage them to arrange the pictures in such a way that the rest of the class can perceive what the central theme of the essay might be.

Examine the imagery of body language. Take different pictures of people cut out of a magazine, show them to the children, and ask them to imagine what each pose means.

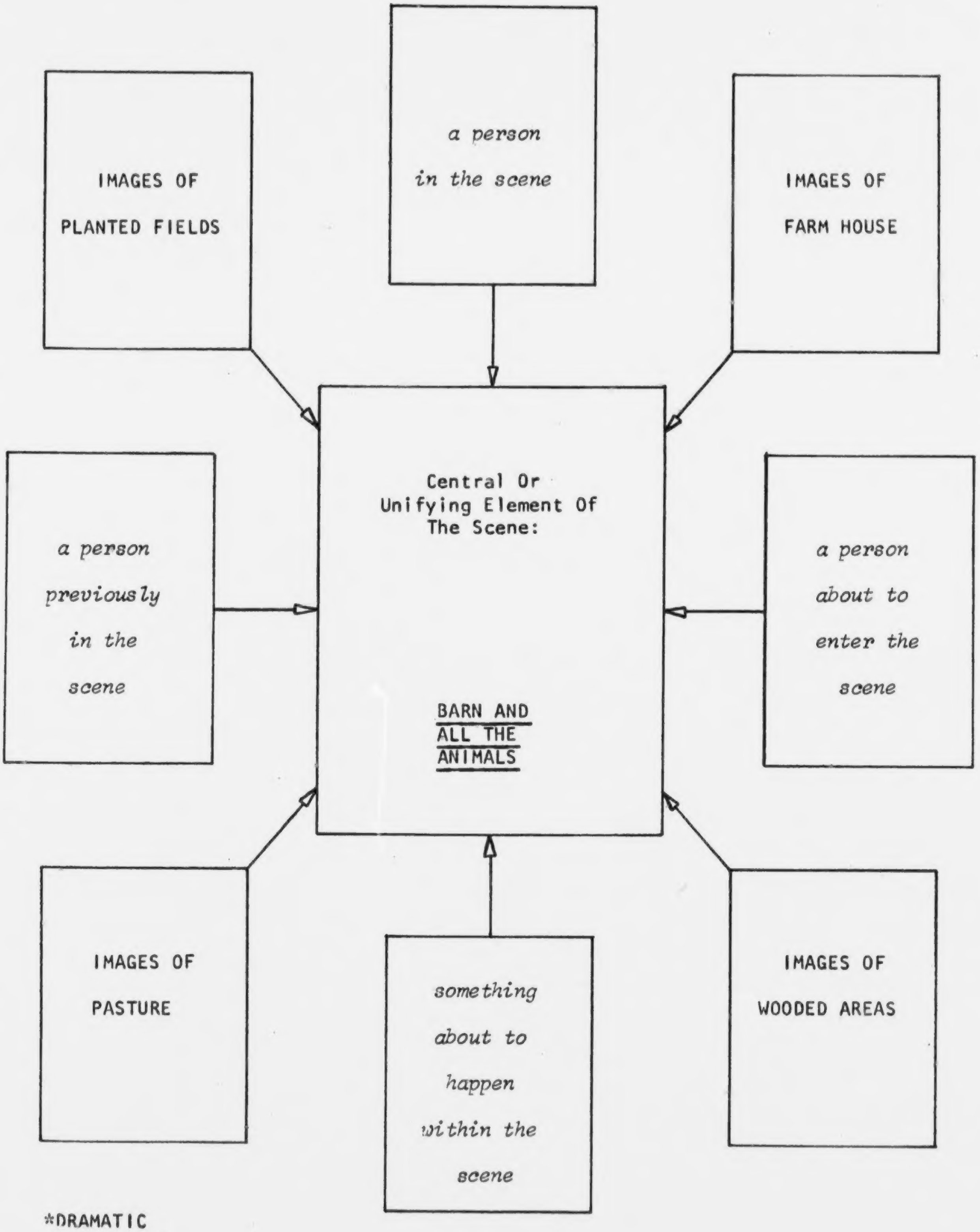
Drafting From a Point of View:

The chart on the next page is intended to show how drafting from a point of view can bring purpose and meaning to the sometimes scattered impressions of a field trip. The idea is to lend a structure which assists in the drafting of concrete details or sensory images about a scene, using two points of view:

1. The dramatic-- in which the writer is limited to the outwardly observable appearance of the scene
2. The omniscient--in which the writer speaks as if he knows all that can be known: thoughts of the characters, fate of the characters, purpose of the characters, etc.

The chart could be reproduced large enough to accommodate pictures. Students could be encouraged to share their images of a scene at a farm, for example, by bringing pictures to place in the squares. Each day the pictures could be changed to provide fresh images to comment upon either as a drafting exercise or for discussion.

The dramatic point of view is a workable beginning place. After describing the observable details of the barn, the pasture, the animals, students could shift to the all-knowing point of view and describe the same scene with knowledge of what is about to happen, what has happened previously, what it all means.


IMAGES OF PLANTED FIELDS
a person in the scene
IMAGES OF FARM HOUSE
a person previously in the scene
Central Or Unifying Element Of The Scene:
BARN AND ALL THE ANIMALS
a person about to enter the scene
IMAGES OF PASTURE
something about to happen within the scene
IMAGES OF WOODED AREAS

*DRAMATIC
**omniscient*

Variations and extensions of this activity could include:

Drafting details of the scene as viewed by a person who has never been on a farm before, and

Drafting details of the scene as viewed by a person who has lived all his life on a farm

Drafting details of a meeting as seen by the main speaker, and
as seen by an usher

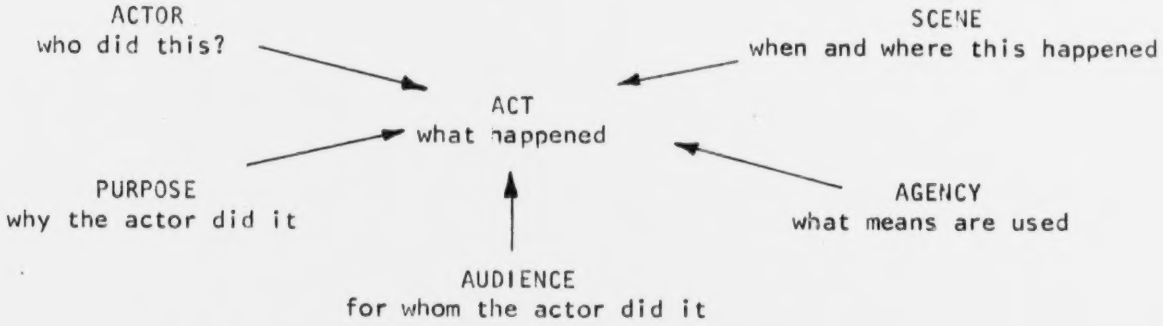
Drafting details of a shoreline as seen by a person standing on the bank, and
as seen by a fish underwater

Drafting details of a scene as experienced by Macbeth creeping up the stairs, and
as experienced by Lady Macbeth waiting down below, and
as experienced by a sleeping groom having a nightmare

Drafting details of a problem as described in a popular song, and
as described in an editorial

Another Kind of Chart for Scene:

Kenneth Burke's pentad (The Grammar of Motives), especially for older kids, offers another useful graphic tool for drafting responses to a scene, or for responding to a work of literature for that matter. Burke sees any human act as occurring within a framework of actor or agent, purpose, scene, agency, and the act itself. Burke doesn't mention it, but we have added audience to the list as another dimension the writer needs to be concerned with:


ACTOR
who did this?
SCENE
when and where this happened
ACT
what happened
PURPOSE
why the actor did it
AGENCY
what means are used
AUDIENCE
for whom the actor did it

Exploring One's Emotional Responses to Specific Things and Events:

How does it make you feel?

Angry? Hateful?

Fearful? Nervous?

Joyful? Happy? Proud?

Confused? Anxious? Uneasy?

Appreciative? Loving? Admiring?

Sad? Sorry? Guilty? Ashamed?

Do events ever evoke an emotional response by appealing to your sense of pride?

Do you respond in a generally happy manner to events that are associated with your childhood? Do your childhood experiences sometimes evoke angry responses?

In what ways do various objects appeal to your emotions?

Does going to a certain place make you sad sometimes? Does it make you happy?

Drafting Activities:

Draft your emotional responses to music,
to pictures and collages,
to colors,
to tactile experiences,
to various sound effects,
to various smells,
to events, scenes, and characters in literature.

Draft descriptions of personal or hypothetical situations that elicit strong emotional reactions.

Examine a set of pictures showing national shrines, national heroes, or national symbols. Draft your responses to the reaction or impact these pictures have upon you.

Examine the imagery of pictures or writing that evoke emotion by appealing to your sense of community spirit. Draft your reactions.

Write about the color spectrum and the emotional connections you make with different colors. Example: What does green make you feel?

Describe a scene that originally affected you strongly but has since come to have a different sort of emotional effect.

List and describe five things that make you angrier than anything else.

List and describe five things that make you happier than anything else.

Meditating:

Meditation differs from daydreaming in that it involves a person in an extended period of thought on the same topic. Although the ability to spend a considerable amount of time in disciplined thinking about a topic is a basic drafting skill, we don't know too much about how the mind stays occupied or how to teach it to someone. The questions that form ideas in the previous section may offer some suggestions.

Some other ideas for meditating are:

1. Mentally frame a scene, for example to one's imaginary visual left. Toward the right, imagine a list of things that could be in the scene. Concentrate on moving one item at a time into the scene and arranging it there in some fixed relationship to the boundaries of the frame.

2. Project yourself into the scene one sense at a time, slowly experiencing each item in the scene with each sense in turn.

3. Imagine an idea written in chalk. Allow the chalk to write items that expand the idea but imagine the eraser wiping out all unrelated ideas or distractions.

Drafting Activity:

Work a large, relatively easy picture puzzle with a major, central piece removed. Meditate--this is, think; don't rush for your pencil--about the kinds of things that could possibly be in the missing piece, and what the various possibilities could mean to the whole.

Questions That Extend Ideas

SECTION II: ABSTRACT-SPECIFIC

Conceiving relationships between things and between events

OVERVIEW:

1. Exploring relationships in space and time
2. Exploring connections between widely separated historical events
3. Exploring similarities and differences
4. Exploring cause-and-effect relationships
5. Classifying things and events
6. Exploring abstractions and abstract language
7. Analyzing
8. Deductive thinking

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16 19-30 42-43 178-190 303
Book 5	17-29 69-76 290-302
Book 6	18-25 128-138 304-319 325-339
Book 7	43-64 101 109-126 152 267-295
Book 8	47-62 375-379 408-411 413-421

Exploring Relationships in Space and Time:

What is the shortest period of time you can imagine?

What is the longest span of time you can imagine?

Are the terms space and time synonomous?

How are space and time related?

How do scientists measure time?

How do children measure time?

How would you compare the life-time of an elephant with a fruit fly?

How do people react when space relationships change rapidly?

How does time regulate our lives?

Is astrology a study of time relationships or space relationships?

What is meant by a temporary friendship? How long would it last?

What does the phrase, "Having the time of your life," mean? Does it mean a single incident? A period of time?

What does the phrase, "She led a full and rich life," mean? If a person lives to be a hundred years old, does this mean he has a full and rich life? Could a person live only twenty years and still have a full, rich life?

Exploring Connections Between Widely Separated Historical Events:

How are the events similar?

How are the events different?

Were the events of the same duration?

Did the location of the events have anything in common?

Were the causes of the two events similar?

Were the events predictable?

Were the events avoidable?

Were the events unavoidable?

Were the human motivations in the events similar? If they were different, are they relatable?

What impact did these two events have in common?

Could one event be traced as a partial cause of the other?

Was any lesson learned by society at the conclusion of an event to avoid recurrence of a similar event in the future?

Could common morals be drawn from the final outcome of historical events?

Drafting Activities:

Write about the relationship between two widely separated historical events. Example: The first atomic bomb dropped on Hiroshima and the signing of a nuclear test-ban treaty.

What connections do you see between the following events?

Lindberg solos the Atlantic, Helen Keller learns to communicate

John F. Kennedy is assassinated and a jetliner crashes with 100 passengers aboard

A criminal gets a life sentence and a young person graduates from college

These books and short stories about time - A Wrinkle in Time, Time of the Great Freeze, Time at the Top, Tunnel in the Sky

Compare/contrast the decision to drop the atomic bomb on Hiroshima with the nuclear test ban treaty.

Compare/contrast the forced evacuation of the people of Bikini atoll during the Hydrogen Bomb Tests with the later evacuation of Amchitka Island for atomic underground tests.

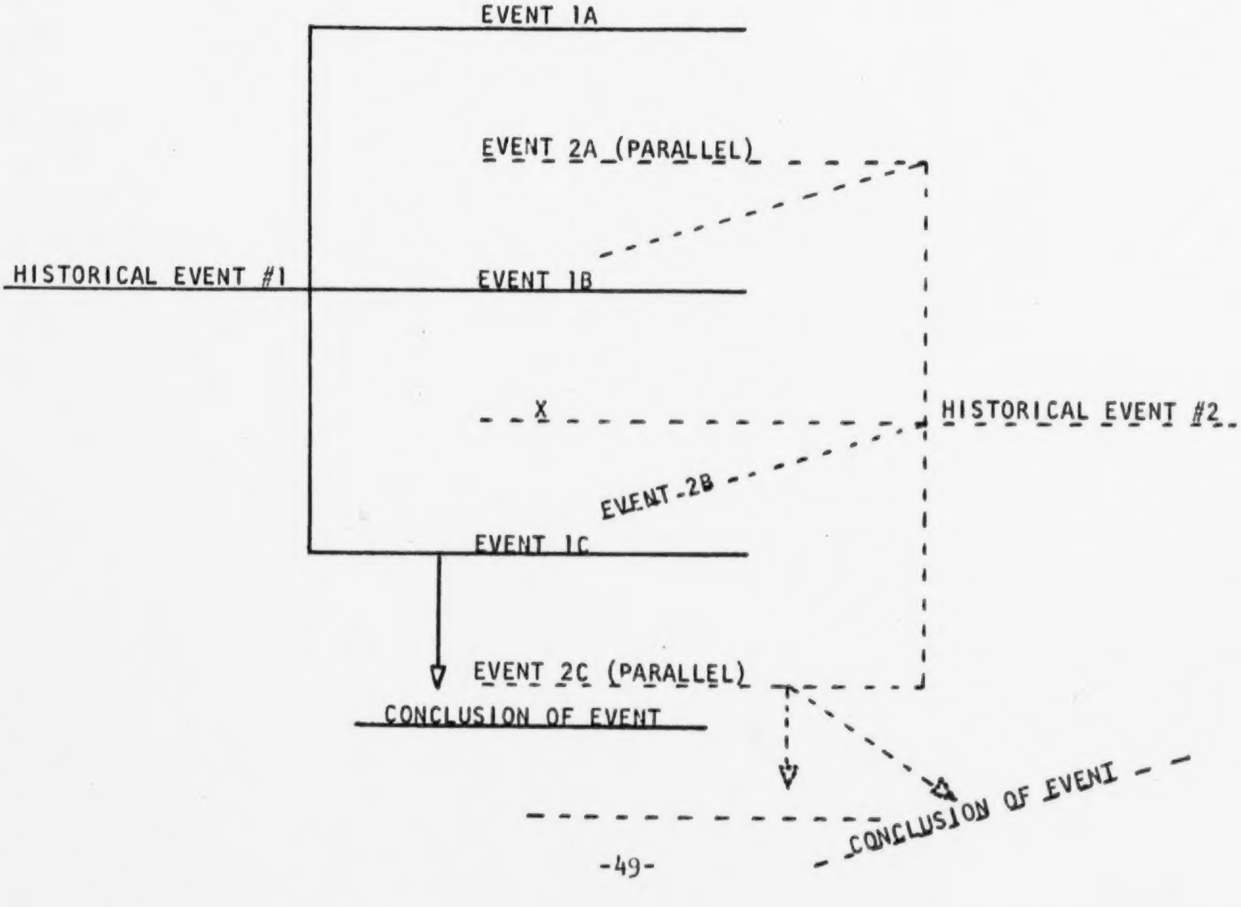
Compare/contrast the reasons for the construction of the Great Wall of China with the Berlin Wall.

Compare/contrast the downfall of the Roman Empire with the fall of the German Empire during World War II.

Explore the connections between the use of biological warfare in World War II and the use of D. D. T. and the subsequent ban on its use.

The diagram below may help some students understand what is meant by an historical parallel. Items from an historical event are first listed on the left hand, solid lines. Then items from another, roughly similar event are listed on the right hand lines. When making each dotted line entry, the student will have to decide whether to write it on a parallel or "un-parallel" line, and whether the overall outcomes are parallel or non-parallel.

Drawing Historical Parallels (Literally)


EVENT 1A
EVENT 2A (PARALLEL)
HISTORICAL EVENT #1
EVENT 1B
X
HISTORICAL EVENT #2
EVENT-2B
EVENT 1C
EVENT 2C (PARALLEL)
CONCLUSION OF EVENT
CONCLUSION OF EVENT

Exploring Similarities and Differences:

What differences exist between ages, sexes, races, nationalities?

What similarities exist between them?

What things are common to all human beings?

Are there similarities and differences in the use of the English language in the U. S. A.? What are they?

What are some similarities and differences in people's habits and customs?

What are some similarities and differences in the way people handle conflict? Fear? Love? Trust?

What are some similarities and differences between music and art? Between art and law? Between law and a brick? Between law and a feather? Between music and a feather?

What are the similarities and differences between the Republican Party and the Democratic Party?

Drafting Activities:

Write about similarities and differences between pictures and songs, old cars and recent cars, Pike Street Market and Albertson's, handmade belts and machine-made belts, a person building a garage and a person composing a poem.

Write about the similarities and differences among a soldier in combat, a victim of flood disaster, and a dislocated traveler.

What common adaptations do all three have to make to their environment?

How might they respond to the overstimulation?

In what ways do they have to react to survive?

What kind of help would each person need to cope with the predicament?

How are the situations different?

Exploring Cause-and-Effect Relationships:

1. Give your interpretation of the term "cause".
2. What brings about a reaction?
3. How does a character in a story react to a stimulus? Identify the cause and its effect.
4. How do people with different life styles react to the same stimulus?
5. How are cause and effect related?

6. How do we change our perception when we witness the causes and the effects of other people's actions?

7. What causal factors bring about reward?

8. What causal factors bring about punishment?

9. What causal factors bring about criticism?

10. What causal factors bring about rejection?

11. Is there ever a cause without an effect?

12. Is there ever an effect without a cause?

13. Can effects ever be predicted from the nature of their causes?

14. What are some results that are predictable?

15. Are some results unpredictable?

16. What are some results that are unpredictable?

17. Can effects or results be "read" backwards to their causes?

Drafting Activities:

Draft logical conclusions to unfinished short stories

Draft illogical, humorous, or otherwise surprising endings to short stories

Draft hypothetical lawyer's summations to rather clearly drawn sets of circumstantial evidence

Write mystery stories to show cause and effect

Write about events in people's lives that changed their way of behaving.

Write metaphoric autobiographies

Trace the events in a person's life that may have caused him to become a criminal, a priest, a teacher, an artist, a roller derby performer.

Imagine that you shot out a series of street lights in the toughest part of Chicago. What effects would this action have upon the citizens of that area?

Imagine that the police force of Seattle went on strike for a week. What effects would that have on the city and its inhabitants?

Imagine that you relied upon another person to write your math problems for you but they forgot. What might the reaction of the teacher be? How would you deal with it?

What consequences would result from the United States' disregard of a nuclear test ban treaty made with Russia? What form might these consequences take?

Classifying Things and Events:

What is this thing?

What does it do?

To what families of words does it belong?

Does it have significance to certain groups of people?

How do human beings classify things?

How might animals classify things?

How could we classify new things and events?

What things would you classify as temporary in terms of usefulness, need, desire?

What things are permanent and require a classification system common to thousands of people?

Are our classification systems based upon images of the object, or use of the object, or by some other measuring device?

What events might cause us to change or re-classify our meaning for things?

Do we classify, code, and catalogue things, events and people in an orderly fashion similar to the system used in a library? By what other means do we classify?

Drafting Activities:

Classify animals in a list according to attributes they have in common.

turtle
hare
impala
lion

puppy
panther
owl

Classify words according to whether they make people feel glad or sad, wanted or unwanted, hopeful or despairing.

Make a floor plan of a house and classify things that fit into each room. This could be done on the basis of the function of each thing or object in the room.

Devise new classification systems for the future. How could you classify the transportation systems of the future?

Exploring Abstractions and Abstract Language:

What are abstractions?

Are abstractions widely used?

How are they used?

What relationship exists between abstractions and clarity in language? Answer in the abstract, answer in the specific.

Is an abstract painting the realization of the artist's specific idea or is it another abstraction?

Drafting Activities:

Make a list of thematic abstractions in literature (honor, love, honesty, sacrifice, good, evil, etc.)

Draft abstractions as captions to pictures

Draft lists of what abstractions might be and might not be. (Love is gentle, kind, exciting, etc. It is not destructive, mean, dull, etc.)

Analysis:

What is data?

What is analysis?

How does analysis work?

Of what value is taking things apart?

What are some things or events that can be analyzed?

How can analysis lead to truth?

How can analysis lead to error?

How can data be used to analyze a machine's effectiveness?

How can data be used to analyze human behavior?

Who would want to apply an analysis to human beings?

How accurate are scientific speculations based upon analysis of data?

How can a person obtain data to analyze?

What guidelines would a person need to insure proper selection of information for analysis?

Are statements made by the Democratic Party, or the Republican Party open to analysis? If so, how would you go about that task?

Drafting Activities:

Draft analyses of contemporary song lyrics. Do the same for other print and non-print messages.

Draft analyses of events in literature. What do they have to say about justice, human conflict, inhumanity, humanity?

Draft analytic evidence to determine its relevance to an undecided question or questions.

Use analysis to draft responses to the following questions:

> Is the abolishment of capital punishment by the Supreme Court of the United States an immoral, moral, or legal decision?
>
> Should we send nuclear weapons into the atmosphere to circle the globe as a possible deterrent to war?
>
> Should we continue to encourage heart, kidney and cornea transplants?
>
> Is it justifiable to use Dolphins to take research equipment to underwater scientists?
>
> Is it moral or immoral to train Dolphins to ram underwater mines to clear the way for war ships, and at the same time destroy the Dolphin?

Conduct community surveys in connection with the Coal Creek controversy, or any civic issue. Use the data to analyze the issues in the dispute.

Examine the statements of authorities who predict the future of our country, war, family life, or any relevant issue. Draft analyses of each prediction.

Deductive thinking:

What is it?

How does it differ from inductive thinking?

When is deductive reasoning useful?

Does it help a person make decisions about the future? About the past?

If a person masters the use of deductive thinking, would that alter his life style?

What does it mean when you are told by a person that you have made a "brilliant deduction?"

Drafting Activities:

1. Deduce from the last picture of a Life magazine photo essay what the pictures on the previous pages might be, and draft the possibilities. Cartoons, too.

2. Read about Sherlock Holmes and other detectives: real, on television, and in literature. Draft sketches of their deductive thinking processes.

3. Given a set of symbols, construct a larger symbol representative of an institution, a group, or an event. (eagle + flag + Statue of Liberty)

Questions That Extend Ideas

SECTION III: CONCRETE-GENERAL

Speculating on the general implications of things and events

OVERVIEW:
1. Working with analogies and analogical thought
2. Discerning and creating metaphors and symbols
3. Exploring implications

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Book 5	83-88 89-92 326-328	Book 7	127-151		

Analogy:

What is an analogy?

How can the use of analogy be productive?

How can the use of analogy be unproductive?

Drafting Activities:

Read fables, allegories, parables, case histories. List a number of current problems, then draft analogies that will illustrate the predicaments.

Now take one of your analogies and draft a list of items telling how the predicament is really like that, then a list telling how it's really not like that.

Discerning and Creating Metaphors and Symbols:

How does a symbol work? (Smokey the Bear)

How does a metaphor work? (A mighty fortress is our God)

What purposes are served by symbols?

What purposes are served by metaphors?

What is symbolic of wealth? of evil? of love? of trust?

Ask your teacher for his favorite metaphor. Be prepared for a lecture on oversimplification.

Write a personality sketch of a person who thinks it's important to distinguish between metaphor and simile.

Drafting Activities:

Draft your reactions to these symbols: mascots (Rams, Lions, Tigers, Indians), white hats, black hats, environmental flag, uniforms.

Draft some symbolic associations such as: owl for wisdom, fox for slyness, elephant for ponderousness (ponderability? ponderosa?), pig for sloth, kitten for gentleness, peacock for ostentation, etc.

Trace the history of some symbols. Research the time, place, and situation that prompted the invention of a particular symbol, then draft a description of a current situation that may give rise to a symbol.

Design symbols to complement a story. Sketch the symbols that represent the major parts of a story.

Draft ideas about the symbolism connected with being a businessman, a hippie, a judge, a marine.

Use the following framework to draft metaphors:

____________ is like ____________ because they both ____________

Exploring Implications:

Consider the etymology of the word implication:

IM (in) -- in or into
PLIC -- to fold, bend, twist, or interweave
TION -- act of doing

Combine the above units into a definition. Then write a dictionary definition. Now draw a picture of an implication.

Other forms of PLIC are PLAY, PLEX, PLOY, PLY. Experiment with (invent) new arrangements of the word using these variant spellings.

Drafting Activities:

Draft implications for divorce in the family, interracial marriages, daydreaming, strictly-enforced conduct regulations, overdressing, underdressing, being inattentive at a partisan political speech, winning a Miss America contest, etc. Try role playing these before you draft.

Discuss implications of tone of voice, sarcasm, flattery.

Play "What if" games: What if you were put in an alien situation, as in Lord of the Flies or science fiction? What if your parents were both gone and you had to raise yourself and your family?

Note the use of the word "play" in the activity above (plic, play, ploy, ply).

What implications does color have in song, music, drama? Draft your impressions of light and dark imagery in Macbeth.

Questions That Extend Ideas

SECTION IV: ABSTRACT-GENERAL

Evaluating and drawing general conclusions from things and events

OVERVIEW:

1. Making predictions on the basis of evidence at hand
2. Drawing morals
3. Making value judgments
4. Drawing conclusions
5. Inductive reasoning
6. Identifying general meanings; interpreting
7. Interpolating

PAGES IN NEW DIRECTIONS IN ENGLISH:

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Book 5	118 296-301
Book 6	75-76
Book 7	65-89 101 103 107 369
Book 8	11-26 161-170 383-389 423-431

Making Predictions on the Basis of Evidence at Hand:

1. When are we called upon in our lives to make predictions?
2. What is a good prediction?
3. What does a person need to know before making predictions?
4. What are some methods used in the making of predictions?
5. What kind of predictions are there?
6. Who makes predictions?

Drafting Activities:

Read a story part way through, then stop and draft some predictions about the ending.

Read a news article, then draft a follow-up article likely to be printed tomorrow.

Draft predictions for future inventions based on your evaluation of present appliances.

Evaluate how well social agencies are working - chambers of commerce, political parties, hospitals, schools, armed services - then draft predictions for retaining or replacing these agencies.

Drawing Morals:

What is a "moral"?

How does a moral differ from the usual expository conclusion?

How are morals derived?

What things are implicit in morals?

Where does one encounter "morals"?

How valid are morals as logical conclusions?

What relationship exists between a moral and a value judgement?

What is the connection between moral, meaning a lesson, and moral, meaning proper?

What is the difference between the moral and the theme of a story?

Do morals reflect the times and the historical setting, or are they a result of the times and historical setting?

Drafting Activities:

1. Using selected proverbs, draft hypothetical situations leading to the same conclusions. (See also Aesop and Charlie Brown.)
2. Draft your opinion of the validity of the morals above under a variety of conditions.

Making Value Judgments:

What Are value judgments?

Who makes value judgments?

Upon what things are they based?

Are all value judgments logical?

Are all value judgments necessary?

Are all value judgments autobiographical?

How do value judgments interfere with logical thought processes?

How do value judgments help the process of finding out who you are, and how you view the world?

Is it possible that industry is aware of your values and caters to them by designing products that appeal to your sense of values?

Drafting Activities:

Draft the apparent value judgments held by groups such as hippies, Jesus people, real estate developers, opera singers and others to determine what their value system encompasses.

Draft lists of value judgments found in the case studies of the District Social Studies Minority-Studies Program. Draft your own value judgments in response to these.

Drawing Conclusions:

What is a workable definition for the word "conclusion"?

Are there other terms that are synonomous with "conclusion"?

Why is it necessary to draw conclusions? Could we exist without ever having to draw conclusions?

Is the art of drawing conclusions a systematic one?

Could you devise a diagram that would be useful in helping another person to draw proper conclusions?

About how many conclusions is a person asked to work toward in one day or one week?

Do we always draw conclusions by conscious thought processes? What kind of information about a conclusion causes us to activate our conscious thought?

Must we always come to conclusions about the information we receive?

Is it possible, through careful planning, to lead another person to a conclusion you wish him to accept? What defenses does he have?

Drafting Activities:

Show the film, The Hat: Is This War Necessary?

Draft conclusions from the information in the film.

Discuss the pattern of political assassinations in the United States. Draft conclusions that can be drawn for the future.

Draft conclusions to unfinished movies or unfinished stories.

Role play situations to a point and then draft conclusions.

Examine the rate of change in society and draft conclusions that have implications for the future.

Here Are Other Abstract General Ideas For Which No One Has Contributed Drafting Activities:

Inductive reasoning

Identifying general meanings

Interpreting literature, film, drama

Interpolating

A Potpourri of Drafting Ideas

Keep a journal which records observations and thoughts about what you see and read and relates to your subject.
Be making an annotated list of source materials, too. (a booklist)
Consider as proper sources of material for writing:
- *your own five senses; your own general statements about what it all means.*
- *efforts to classify what you sense; efforts to characterize each unique detail.*
- *listening to other people; arguing with them; conflict, forced reclassification.*
- *what you arrive at in word association, your own stream of consciousness.*
- *attempts to define by example, by comparison, by contrast.*
- *looking critically at what you read; you could analyze it, but you can also respond by answering it, speaking to the problems and issues the writer is concerned with.*
- *looking at all media as something which speaks to you, and may deserve or demand an answer.*

Producing something funny might be easier at first if improbability is programmed in. Try passing around parts of stories, three sentences at a time. Only the last sentence is evident as the next person attempts to pick up the thread. Read the final results aloud.
Write parodies of songs, other works of literature.
Write captions for cartoons.
Think of the situations that people have always laughed about and start your writing with:

- Somebody concealed is overhearing something
- Somebody is in disguise
- Somebody misuses words, either intentionally or unintentionally
- Somebody misunderstands a question
- Somebody takes elaborate precautions and then blunders
- Somebody misjudges his audience
- Somebody experiences something unexpected
- Something does not fit
- Something is slightly mistimed. Someone is too late or too early.
- Some man is masquerading as a woman, or a woman as a man
- An institution is responded to with a slightly unexpected attitude: the church, the family, the law, government, marriage, in-laws.

- Why do we laugh?
- Why do we laugh at accidents, accents, mistakes?
- What determines what it is all right to laugh at?
- When are smiles appropriate? When do they infuriate, antagonize?
- Why does it take a certain distance to be able to laugh at some things?
- Why is laughing sometimes considered appropriate, sometimes not?
- What is proper, improper in storytelling?
- Why do we laugh in certain places, not in others, such as church, or at certain times and in certain places?
- What are the ethics of humor?
- What life styles are associated with certain kinds of humor?
- Why do we consider some humor sick?
- What is the relationship of humor to cruelty? pain? misery?
- How is it that we can laugh when as Camus says, "We die, and are not happy"?
- What can we learn from laughter about what it means to be a human being?

Write to explain a term, to explore an idea in a song, to describe a song. Write frequent, short responses to the many elements of song and your perceptions of them, their use of lauguage, the assertions they make about loves, wars, freedoms, joys, innocence, duplicity, uncanniness, riddles, wonders, amazements, heroes, loyalty, honesty, steadfastness, nostalgia, betrayal, fickleness, disloyalty, belief, inspiration, national and school loyalty, masculinity, femininity, housewifery, fatherhood, departure, trains, seasons' passing; write about Christmas songs, holiday songs, blues, Irish songs, Scottish songs, sea songs, mountain songs, songs about desertion, about territorial pride, about cities, states, about trees and other natural phenomena, about parts of the anatomy.
Write your own parodies of songs.
Write your own songs.

Look at the occasions that writers have always helped celebrate: recognitions, birthdays, awareness of sudden changes, deaths, births, courtships, marriages, reconciliations, responsibilities, friendships, battles, decisions, discoveries, escapes, escapades, failures, futures.
Look at words which people have been writing about for centuries: war, peace, faith, love, truth, anger, enmity, courage, fear, loneliness, despair, ugliness, sacrifice, guilt. Find material for writing assertions about tnese topics, trying to describe them without using the topic word.

Find materials for writing your own reaction to topics and questions environmentalists and science fiction writers have been concerned with:

Can man survive? Does he want to? Can he prevail?
What will be the conditions of his survival?
What conceptions have there been of how man makes progress? What is yours?
If there is life on another planet, what might we learn from it? What are the purposes of human society? What are its real limitations?
What are some problems society has not solved?
What forces do you see as creative? What do you see as destructive?
How do these forces operate?
What will be the future of religion, of science, of education, of government, the family?
What is the relationship of power to human survival?
Can human beings control change? If they do, who should control the process?
How can the controllers be controlled?
What kind of future do you want?
What kind of human community do you hope to see emerge?

Write about concepts connected to identity: What does it mean to be integrated, cool, mature, wise, happy, egotistical, versatile, gifted, different, foolish, mistaken, ambitious?
Write about what you are like:

What things, activities, language do you prefer?
What are your treasures? home, travels, objects, people, animals, activities?
Who are your favorite people?
What do you think is most important? What are your values?
How do your values affect your decisions?
How do you feel about ambition, success, failure?
How do you react to change? to voilence? to other people's hardships?
What are your own handicaps? What are your strengths?

What makes you feel compassion, love, joy, fear?
How do you feel in large groups?
How do you react to conflict?
What terrifies you, or who?

Write about a reaction to the way life is organized around you, in
- your family
- your religious beliefs
- your attitudes towards the law,
  - school
  - marriage and divorce
  - friendship
  - governments, politics
  - war, the draft
  - planning things, the future

What are these things good for? How do you solve conflicts regarding them?

Write about your view of yourself; now, from an imagined future, or of an imagined future you. Where will you be? What will you be doing? Who will be your friends? What are your resources for growth? skills, crafts, hobbies, beliefs. What does knowing who you are contribute to your chances for living the good life?

These questions may get you started writing:

- Why do we have myths? What do they tell us about ourselves? Are they anything like dreams?
- What kinds of myths are there? What are your favorite ones? Why? How do myths relate to our hopes and fears? Our religion?
- What do myths have to say about being born, dying, being brave, wise, mature, marrying, being a parent, being a child?
- How have myths been important through the centuries? What have people used them for?
- Why do the same myths keep cropping up all over the world? How do they differ from people to people?
- What is the difference between stories the Greeks told each other about the gods and spectacular rumor or gossip of our own time?
- What happens when a myth gets control of a society? What is superstition? What is the occult?
- What does our society use myth for? What does myth use society for?
- What modern myths does our society have about science, history, progress, government, beauty, satisfaction, men, women?
- How do you think myths have affected human life? Which ones are right now affecting you?
- What happens when you find out something that you thought was true was really myth?
- Do myths contain any truth? Why are they most useful to you when you know them as myth?
- What creative uses can we make of myth?
- What does it take to create a myth?
- Could you write a myth yourself? Try changing old myths to suit your purpose.

Write to define the vocabulary of your subjects: freedom, oppression, poverty, injustice, scapegoat, etc.

Write to answer these questions:

What explains the age-old effort at suppressing what is new, different, strange?

How do you view ritual in religion?
What is your attitude toward religious tradition, conformity towards an established set of teachings?
What does religion have to do with morality?
How should we live in relationship with nature?
What does it mean to commit a sin, to go to hell, to be penitent, to make restitution?
What does religion have to do with what it means to be a human being?

Keep a journal of random recollections, observations, reflections, and imaginings. Use this journal as a source for composition.

Write about an incident that happened to you and several other persons. Retell the same incident from the point of view of one of the other persons involved.

Write an account of an incident that had significance for you. The following list may help you think of an event: a change, a loss, an argument, a piece of advice, getting orders, a failure or a success, a discovery about a friend, giving orders, working, getting lost in a crowd, finding a treasure, getting angry, being scared, feeling good, feeling at home, feeling capable, going places, making a mistake, feeling embarrassed, making amends. Write another version which begins with a topic sentence that points out its significance. Which version does your audience like better? Why?

Write a children's story and illustrate it. Record stories from the class on tape, and send the tape and the illustrations to a grade school class. Try to find out how the class reacted to the stories.

Write a character sketch of one of your improvised characters. Imagine the incidents in the life of your character that would likely have produced his personality. Write about one of these from his point of view and in his language (first person). Then write a second version from your point of view as an imaginary observer (third person). How do the two methods differ in what can and cannot be included? Which version does your audience prefer for this story? Why?

Think of a subject that particularly interests you -- cars, the Jazz Age, the behavior of ants -- whatever. Try to recall the incidents in your life that inspired your interest. Tell several of these incidents in a way that makes it clear to the reader how or why they led to your present interest.

Think of a subject on which you hold strong opinions -- graduation requirements, the environment, inter-cultural transfer programs -- whatever. Try to recall incidents in your life and items from your reading and television or movie viewing that formed your present beliefs. Write about the most important of these in a way that makes it clear to the reader how or why they led to your present beliefs.

Why do some groups bear the burden of men's fears? What has been the history of the scapegoat?
Who have been the great leaders of minority groups?
What is propaganda? How is it different from education? Who uses it?
How do minorities get to be majorities? Which method do you prefer?
Who are the present minority groups? What rights do they have?
What is different or unique about their situation, their way of life?
Why?
What are they suffering?
How does a group with diverse goals get to be a community with common interests?

Try writing minority opinion:
Write another side to a newspaper article reporting on a minority group crisis.
Write a letter from a bigot.
Write the answer to Baldwin's letter in "My Dungeon Shook"
Write the women's manifesto.

Define the vocabulary of inquiry: beauty, reality, truth, imagination, justice, morality, good, evil.
Write to describe various systems of inquiry, people who have asked questions.
Write about your own questions.
Write answers to some questions:
What do you think happiness consists of? (When have you been happy?)
Why are we here? Where are we going? How can you tell?
What is the meaning of death? How do you know?
What is the nature of good, of evil? What does your experience tell you?
What is beauty? Where do you find it? Where have you found it?
What is justice? What is law? How do you know?
What is real? What is true? Why does it matter what reality and truth are to you?
How do we get to know things? What can we know?
What is the nature of God? Of man in relationship to himself, to others, to all nature?
What is nature?
What is the value of trying to answer questions such as these?
Will the system of values you think you have relate to what you do about things? How?

Write to define the basic words connected with belief: faith, deity, good, immortality, spirituality, ritual, belief, virtue, sin, innocence, myth, atheist.
Write about relationships between these concepts.
Write to compare and contrast characteristics of various believers, various beliefs.
Write to reconcile your beliefs to conflicting beliefs.
Write to answer basic questions about your own beliefs, such as these:
What do you think is the purpose of existence?
How does the idea of God relate to you? How does it affect your relationship with other people?
What is the essential nature of mankind? good? evil? unformed?
How do you explain the presence of evil in the world? How do you reconcile yourself to it?
What does it mean to be a believer of your particular faith?
What is hard about it? What is satisfying about it?
What is the relationship of worldly pleasure, personal success, duty to the community, and enlightenment to a religious existence?

View the film, Alexander and the Broken Headlight (available from Seattle Pu Library).

Listen to a popular tune. Have the children write their own lyrics to go wit music.

Make an 8 or 16mm film to express a well-known story.

Make an animated film using a student-written story or a well-known children's story.

Write through another voice, such as a teacher. How would it feel to be this person? How would you react to specific situations? Would you do anything differently?

Perceiving Objects

Describe an object; lemon, apple, quarter, pencil, etc. First inspect the object closely. Observe its shape, color, texture, weight, hardness, smell, taste. Make a list of these observations. Experiment with the object. Treat it as a laborato specimen continuing to use all your senses. After making a list of what you observe, then relist all of your observations, in a new order from specific to general.

Perceiving Environment

Spend one hour in one place writing sentences describing what you are aware of at each moment. Include not only what you see but what you hear, smell and feel. Try to recreate the atmosphere on paper.

Observing a Person

Go to a public place and pick a person who seems unlike you. Take detailed notes. First write a general description, then observe every detail that might lead you to some conclusions regarding occupation, family status, personal habits, home life, and so on. Put your material in order from specific concrete observations to guesses.

Perceiving Thoughts

Find a quiet place where you won't be disturbed for thirty minutes. Think about something that bothers or worries you. Think about it carefully and list all the reasons why it disturbs you. Topics you might consider are marriage, war, friends, generation gap, man in space, your future, etc. When reorganizing this list, add some specific personal experience which adds foundation to your concern.

A Sample Drafting Project

Making the draft:

Zero-draft material for a three to five page paper on education. The zero draft should be at least ten pages and should include the following:

your own ideas
notes from your reading in at least one published source
three interviews of persons whose experience in school was somewhat different from yours (an older person, a transfer student, a younger child, a student at the off-campus school, a student in a private school)
three accounts from your own school experience of incidents which shaped your attitude toward learning or toward school.

You might also include interviews of teachers, administrators, or school board members, notes from a visit to another school, sketches of your school building, or tape recorded interviews. In small groups discuss interviewing techniques: What kinds of questions result in the richest responses? How do you question someone whose views differ markedly from your own?

In small groups develop a list of significant questions about education. Compile the lists and as a class discuss which of the questions can be answered now, which demand evidence, which will have to wait to be answered in the future, which may never be answered for once and all. These questions may help you to focus on some specific issues in education for your zero-drafting.

In small groups play with analogies: Students in school are like __________ (trout in a trout farm? pebbles in a stream? hamsters on a wheel?) Teachers are like __________ (can openers? disc jockies? mirrors in a circus fun-house?). Write analogies for some of the important items in your zero draft (pre-school is like __________, high school is like __________, the school library is like __________, student council is like __________). Add to your zero draft.

Marking the draft:

Your task is to find material that will hang together pretty much around a central idea as an original and convincing expression of that idea, and with support for the idea in a variety of ways and levels of abstraction.

1. Mark the draft for your strongest writing. Your teacher or students in a small group might give their opinion on this, too.

2. Mark the draft for the ideas most interesting to you. Make notations in the margin of the draft that summarize each of these ideas.

3. Perhaps 1 and 2 coincide. If not, try drafting some connections between the ideas in 1 and those in 2.

4. Choose one of these ideas or combined ideas for the main idea of your paper. Draft a sentence which expresses in subject/predicate form this topic idea. The main idea should not be a question.

5. In a similar way draft statements of the other ideas in 1 and 2. Find connections if you can with your main idea. Your teacher or the small group can help you determine which ideas you could include in the paper and which to eliminate this time for the sake of unity. (Note: You might find that the most original parts of the paper will be the connections you can make between two seemingly unconnected ideas.)

6. Mark your draft for all parts that can be used to support your main and subordinate themes. Try to include as much concrete material as you can--incidents, examples, details. Again, you may be able to make original connections between the ideas and the supporting detail.

7. Arrange the parts from the draft around the themes. Use scissors and tape if that is convenient. Draft more material if necessary to expand each idea. Draft additional transitions.

8. Copy the paper into readable form and submit it to the teacher or the group for recommendations for final editing.

Other possibilities from the same draft:

A short story from one of the incidents

A children's story from one of the incidents

A short paper based on one of the analogies

A paper which explains how your ideas changed on a particular issue as you interviewed persons of different experiences

A paper which speculates about the effect of certain experiences on one's attitudes toward school

A paper based on one or more of the good ideas you had to disregard for the sake of unity in the first assignment

Sketches of school life in the 60's and 70's to read to your grandchildren

A short paper about a trend you see developing in education today and your evaluation of it

A proposal for action based on a problem you have identified

Letters to the editor of the school paper or letters to school board members

Cooperative oral panel presentations by small groups whose zero drafts contain similar concerns

A variation of the preceding sample writing project:

The foregoing assignment can be adapted to other subjects. Students might be asked to draft about trends they see in contemporary music or film, about the theme of a particular unit in literature ("The American Dream", "The Search for Identity", or whatever), and other subjects. Here is an abbreviated writing project that could follow all of the steps of the preceding one on education, the topic of which is environment.

Making the draft:

Walk through Seattle from Lake Washington to the Sound. Sketch, photograph, or write about what you see. Walk through some neighborhoods in Bellevue including your own. Find a variety of neighborhoods to explore. Interview residents of various kinds of neighborhoods. Ask a speaker from Model City, an architect, a member of Bellevue City Council to class for an interview. Speculate about the possibilities for city life, for suburban life. Speculate about the influence of mobility/stability on the lives of residents. Identify and discuss problems of cities and suburbs: integration, suburban sprawl, transportation, urban decay and renewal.

Further possibilities from the draft:

A non-verbal essay on city or suburban life using photographs or sketches

A descriptive essay that attempts to capture the flavor of a place; perhaps it could be the setting for a short story

Talking blues about garbage, rush hour traffic, dogs, or other headaches

A paper that develops a theory about the ultimate effects of transcience

A proposal for action on a neighborhood or local problem

A paper which describes the kind of neighborhood you would choose to live in as an adult and defend your choice

Letters about problems you have identified to city or community papers.

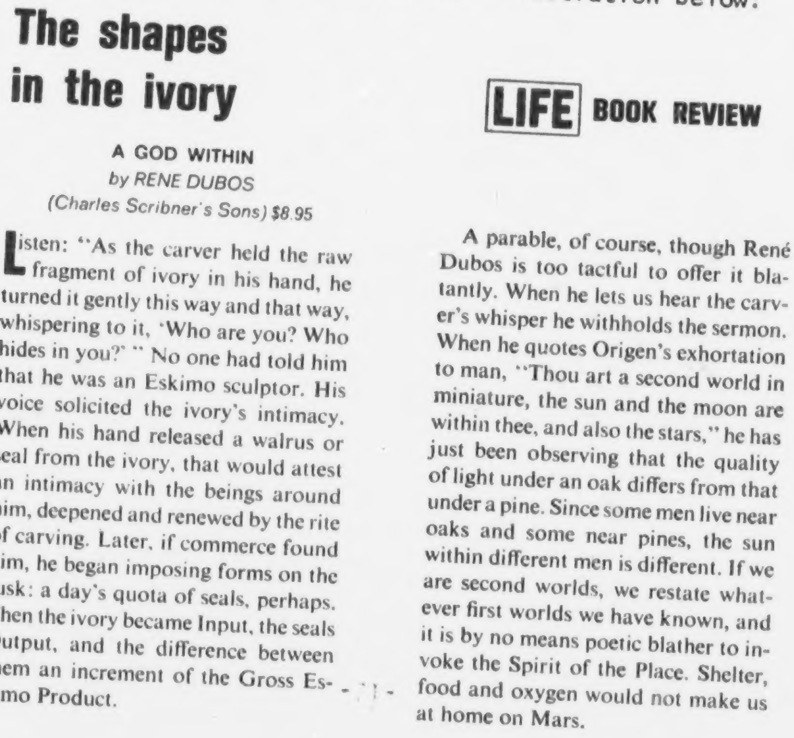
INTRODUCTION TO THE BASIC WRITING SKILLS OF EDITING

Herbert Reade, in Education Through Art, said that there are two irreconcilable purposes for education: "That man should be educated to become what he is [or] he should be educated to become what he is not." Reade's observation gives us a chance to say that there are two meanings for the word, "editing." One is to make written language into something it is not (by cleaning up the errors and perhaps shortening it to fit a given space). But the second meaning, the meaning used by artists, is the one used in this paper: to make something more the kind of thing it is.

When he is editing, the writer is concerned to discover what he has in fact said in his drafting. Drafting is a kind of exploration; editing is a kind of discovery. We tend to think that first you discover something, and then explore it. But that is just backwards: first you explore a thing sufficiently to find out what it is not, and then you are in a position to discover what it is. Columbus didn't discover America until he had explored enough to determine that it wasn't actually India. When you draft, you explore your private meanings. When you edit, you discover which of those private meanings to communicate--that is, which to make into social meanings.

The use of the word, "editing" as discovery is akin to Michaelangelo's intent in explaining the achievement of his magnificent sculptured forms, "It's in the marble." Editing used in this sense means the basic skill of discovering something so that you can further shape it toward the kind of thing it is. It would have been very foolish if Columbus had tried to force America to be India. Editing is not so much making writing into what it is not, or what you want it to be, as deciding what kind of thing it is, what parts it has, and what you can do to make it more the kind of thing it is.

The difference between editing and "correcting" is the difference between releasing and imposing as the terms are used in the illustration below:



The shapes in the ivory

LIFE BOOK REVIEW

A GOD WITHIN

by RENE DUBOS

(Charles Scribner's Sons) $8.95

Listen: "As the carver held the raw fragment of ivory in his hand, he turned it gently this way and that way, whispering to it, 'Who are you? Who hides in you?' " No one had told him that he was an Eskimo sculptor. His voice solicited the ivory's intimacy. When his hand released a walrus or seal from the ivory, that would attest an intimacy with the beings around him, deepened and renewed by the rite of carving. Later, if commerce found him, he began imposing forms on the tusk: a day's quota of seals, perhaps. Then the ivory became Input, the seals Output, and the difference between them an increment of the Gross Eskimo Product.

A parable, of course, though René Dubos is too tactful to offer it blatantly. When he lets us hear the carver's whisper he withholds the sermon. When he quotes Origen's exhortation to man, "Thou art a second world in miniature, the sun and the moon are within thee, and also the stars," he has just been observing that the quality of light under an oak differs from that under a pine. Since some men live near oaks and some near pines, the sun within different men is different. If we are second worlds, we restate whatever first worlds we have known, and it is by no means poetic blather to invoke the Spirit of the Place. Shelter, food and oxygen would not make us at home on Mars.

The Point of Editing

In the in-service course for this basic skills program offered fall quarter, Professors Donald Cummings, John Herum, and Kay Lybbert gave an interesting assignment:

> An Assignment
>
> Collect three sheets of student writing--preferably but not necessarily from three different students. Choose samples that have some good--or at least potentially good--stuff buried in other stuff that is not so good.
>
> For each sample describe very briefly, in writing, the following:
>
> i. How you would convince the student that the good stuff is in fact better than the other.
>
> ii. What you would tell him to help him get more good stuff.
>
> To be turned in next Tuesday.

If you think that over for a while or, even better yet, try it yourself, it will probably tell more of what this section is about than all the other pages put together.

There's also a little poster around that speaks eloquently to what editing is all about. The text goes like this:

A friend is

someone who

leaves you with

all your freedom

intact but who, by

what he thinks of

you, obliges you to be

fully what you are.

"Uncovering Children's Poetic Composition" omitted due to copyright restrictions.

reprinted from: Robert A. Wolsch, Poetic Composition
Through the Grades, Teachers College
Press, Columbia University: New York,
1970.

PART TWO: EDITING SKILLS

The Word Cache

FOUND ORDER: In planning a reorganization of one's own work, or in looking for the best organization, students can make a word cache of key words and phrases from their own papers, then rearrange the cache-cards until a new strategy for putting the ideas together appears.

DICTION: Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

CLICHES, EUPHEMISMS: The students look at their own writing, using several compositions. They build their own cache of commonly used words and phrases, then contribute them to a class pool of such words and phrases and see how many people are relying on the same words and phrases. Then the class attempts to think of fresh ways of saying the same thing, using language that is more precise and concrete.

SENTENCE VARIETY: Students look at a number of their own compositions. They build a word cache from the words and phrases with which they typically begin sentences. They group these words into categories and talk about what other possibilities exist for beginning sentences. The teacher may at this point introduce the prepositional phrase, participial phrase or subordinate clause word caches or have students make them. Then use the new constructions for beginning some sentences. Discuss times when doing so is necessary or appropriate.

SLANG CACHE: Ask students to build their own slang cache after introducing a model slang cache. Discuss how slang changes and why. Ask students to supply as many alternative slang words and phrases as possible for the same meaning.

PARALLEL STRUCTURE: In attempting to find the best placement for their ideas or to determine what the best expression of their ideas would be, students examine their own papers for parallel kinds of expressions which underlie ideas that they are attempting to group together or examine as different aspects of the same problem. They are also looking for ideas that seem parallel but which they have not expressed in parallel form. Having sorted out these ideas and expressions, the students determine whether exactly parallel grammatical form will help them in the statement or advancement of those ideas.

The teacher could illustrate the way this process works by sorting through a paragraph similar to that following:

> Five factors determine the demand for a particular product. One is the number of people available to buy it. Another is their income level. A third is how likely people are to be able to get substitute products. The price is important. Sometimes advertising creates a rise in demand. It amazes me that the intrinsic worth of the product does not seem to concern the economist who figured all this out.

INTRODUCING QUOTED MATERIAL: Ask the students to search through stories, poems, or plays for a variety of single words, phrases, or sentences which seem important in some way. Either they establish the main idea, they enrich with detail the description of a character, they establish the emotional pitch or mood, or they pinpoint the crucial conflicts. After the phrases are made into a word cache, ask students to construct around them a comment about the original work. The quotations will serve to illustrate, specify and give emphasis. Ask the students to weave the quoted sentences and sentence parts into logical, gramatically whole statements, thinking as much about smooth and precise transition into the quoted material as about accurate use of quotation marks, commas, and end marks. Have the class share their responses to this project. Ask them to react to the manner in which the sentences are constructed as well as to what is being said.

COMPOSITION ANALYSIS: Cull through a work of imaginative writing, a story, poem, novel or play for key words or phrases. Let problems in clear reading determine what the class is looking for specifically, but here are some ways in which the search may be guided or the culled material sorted: Look for expressions that

1. are parallel and express parallel ideas.
2. establish a kind of idea map for the story.
3. work together to develop the idea figuratively.
4. establish a bias.
5. determine the tone.
6. are varied repetitions of a central idea and build the theme.
7. control the order of the story.

Once the parts are separated, various ways of re-sorting will make the work meaningful. In 7 above, for instance, the students might be working with the order of events in a story such as Faulkner's "A Rose for Emily." A list of the events in their story order will have to be rearranged to establish a time order; talking about this leads both to understanding the story and understanding how time can be manipulated by an author, so the principles which guide the use of flash backs in literature can be discovered. More generally, rearranging parts should make students more aware of how their own writing may be consciously structured.

EDITING: Establish with the class these word caches, or ones similar to them:

Audience	Purpose	Voice	Form	Style
lawyers	entertain	sweet	letter	offhand
business men	enlighten	acid	speech	labored
teachers	sell	rancorous	dialogue	businesslike
mothers	persuade	unctuous	essay	academic
DAR ladies	inform	pompous	poem	effete
feminists	exhort	scholarly	song	psychological
male chauvinists	scold	school-teacherish		new woman
	embarrass	moral		playboy
		parental		angry youth
		indignant		

Let individuals cross-choose from this list and attempt to write from, to, and out of the composite choice. Let groups draw and attempt to compose out of the drawn composite. (This can be hilarious.) Talk about the problems of pleasing people, fooling people, maintaining integrity, and attempting to preserve honesty.

PART TWO: EDITING SKILLS

Expanding and Transforming Basic Sentences

The English language operates with a relatively small number of expressive models which all native speakers learn to generate according to basic patterns that can be infinitely expanded and transformed in order to match precisely the details of meaning intended. Thus the grammar of English is a "generative" or "transformational" grammar.

Obviously the action is not in the basic patterns since every three year old has them pretty well mastered. The ability to express exactly what one has in mind with all necessary considerations for audience, honesty, power, grace, and courtesy is determined by how well one knows how to use the expansion and transformation systems.

There aren't many occupations, or even quiz programs, that reward those who can define "adjective." But a person would have a hard time acting like a human being for even five minutes if he could not make adjectives work. This is to say that adjectives--like adverbs, verbs, and nouns--are part of the basic expansion system of the language, without which all of us would be reduced to trying to grope through the day uttering only the basic sentence patterns.

The most important consideration about a system is not how to define it, but how to operate it. The person who writes, "It has come to my attention," not because he chooses to say that, but because he doesn't know how to say, "I have noticed," or because he is insensitive to the effect his expression has on people, will probably go through life wondering why people regard him as officious and rather cold.

The expansion systems on the following pages involve critically important language choices that all speakers and writers need to understand. There are no exercises here in underlining nouns and circling adjectives that keep kids mindlessly busy in the name of individualization. Rather, the exercises concentrate on getting kids to go to work in using adjectives, nouns, adverbs, verbs, clauses, and phrases with each other in order to say something in a more effective way; that is, in a way that more nearly nails down what one is trying to say--or conceal.

The most important use of these exercises is to illustrate to students that language is a structure that can be controlled for form and expression. And if anyone in learning to work the system should discover what an adjective "is," he should immediately call the nearest school of linguistics for what will doubtless be a considerable reward for doing what scholars in a lifetime of study have been unable to do.

Expansion and Transformation Activity References

for New Directions in English

	BOOK 1	2	3	4	5	6	7	8
EXPANSION:								
Modification		5, 7, 9 13-20, 25 30-31, 72-73	39 66-68	39-43	41-44 180 181-191	164 175 180-182	172-177	75-81 125
Compounding	60-61	78			47	188-193		
Substitution						176-178	127, 143, 170-171 182	313
Apposition								70
TRANSFORMATION:								
Possessive							162-163	69
Expletive							209	317
Passive							215-216	319
Combining							217-224	320
Negative		86				225-226		
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Tense		83-85	156	36, 49	36	235	289-290	72-73
Number		87	25	48	36	235	162-139	

Sentence Expansion Models

90

Reprinted below is the excellent exercise in sentence expansion from the second grade New Directions in English. It serves as a self-explanatory model for a way that students--using their word caches--can use the basic sentence pattern models to expand sentences for increased precision and detail.

How does this sentence grow?

omitted due to copyright
restrictions

Expanding and Transforming Possibilities

Expansion by Modification:

Without changing the pattern, any *part of a basic sentence pattern may be expanded by modifying:

Nouns headword: BIRD

Modifiers:	determiner	the bird
	adjective	the pretty bird
	noun	the neighbor's bird
	verb	the singing bird
	adverb	the bird there on the branch
	prepositional phrase	the bird in the tree
	verb phrase	the bird sitting in the tree
	adjective clause	the bird that I saw in the distance

Verbs headword: SING

Modifiers:	verb	sing standing
	adjective	sing loud and clear
	adverb	sing sweetly
	noun phrase	sing an hour
	prepositional phrase	sing to the rhythm
	verb phrase	sing to drown the noise
	adverb clause	sing while the band played on

Adjectives headword: RED

Modifiers:	noun	rose red
	verb	blazing red
	adjective	dark red
	adverb	once red, sharply red
	prepositional phrase	red as a rose

Adverbs headword: (variable)

Modifiers:	noun	a tone higher, a step further
	adverb	really softly
	prepositional phrase	ahead by a neck
	determiner	when you need your brakes the most

*any Dictionary Class word
A Dictionary Class word is one whose meaning a dictionary makes clear: words that mean things, action, attributes of things, attributes of action; words like happy, go, dark, soon.

A Syntactic Class word is one that helps keep dictionary words in their place in the sentence: words whose meaning the dictionary does not make clear; words like a, the, at, or.

Expansion by Compounding:

Without changing the basic pattern, any basic sentence pattern may be doubled, tripled or repeated many times; or several different basic sentence patterns may be strung together; with or without substitutions and modifications:

basic pattern: N V
doubled: Bruises heal and cuts heal, or, Cuts and bruises heal.

basic pattern: N V N_2
combined with three other patterns, substituted, modified:

> This picture, which someone has submitted for the annual, shows a senior's car in which there are eight students and on which there are six more for whom there was no room inside.

Expansion by Substitution:

Without changing the pattern, any *part of a basic sentence pattern may be expanded by substituting a phrase or a clause for the original part:

*any Dictionary Class word

Nouns

It looks possible.
N V Adj

A clause can be substituted for N and the sentence will still keep its N V Adj pattern:

That we just might win the pennant looks possible.
N V Adj

I noticed that.
N_1 V N_2

A clause can be substituted for N_2 and the sentence will still keep its N_1 V N_2 pattern:

I noticed you're in charge of decorations.
N_1 V N_2

The winner gets all the marbles.
N_1 V N_2

A clause can be substituted for N_1 and the sentence will still keep its N_1 V N_2 pattern:

Whoever wins the race gets all the marbles.
N_1 V N_2

Verbs

The birds flew the coop.
N V Adv

A clause can be substituted for V and the sentence will still keep its N V Adv pattern:

The birds just dang well might have flown the coop.
N V Adv

Adjectives

Jack's shack is nice.
N V Adj

A clause can be substituted for Adj and the sentence will still keep its N V Adj pattern:

Jack's shack is really where the action is.
N V Adj

Adverbs

Charley went there.
N V Adv

A clause can be substituted for Adv and the sentence will still keep its N V Adv pattern:

Charley went over to Rosie's place.
N V Adv

Expansion by apposition:

Without changing the pattern, any *part of a basic sentence may be expanded by adding an appositive:

*any Dictionary Class word

An appositive with a noun:

Alfred, my friend, found his wallet
N

An appositive with an adjective:

The woods were pitch dark, black as the ace of spades.
Adj

An appositive with an adverb:

For the first time he saw it clearly, without the aid of glasses.
Adv

An appositive with a verb:

He meditated, that is, thought deep thoughts.
V

Possessive Transformation:

Basic pattern	This is John, his book.
Possessive	This is John's book.

Expletive Transformation:

Basic pattern	To make such a rule seemed silly.
Expletive	It seemed silly to make such a rule.
Basic pattern	Only one piece of cake was left when I got home.
Expletive	There was only one piece of cake left when I got home.

Passive Transformation:

Basic pattern	Birds make melody.
Passive	Melody is made by birds.

Combining Transformation:

Basic pattern	Birds sing. Fishes swim.
Combining	Birds sing and fishes swim. Birds sing while fishes swim. As birds sing, fishes swim.

Negative Transformation:

Basic pattern	Birds sing.
Negative	Birds do not sing.

Question Transformation:

Basic pattern	Birds sing.
Question	Do birds sing?

Tense Transformation:

Basic pattern	Birds sing.
Tense	Birds have sung.
	Birds will sing.
	Birds once sang.

Number Transformation:

Basic pattern	The bird sings.
Number	Bird(s) sing. A bird sing(s).

Note: Native speakers of English do not have to be taught the rules for transformations because we come to school knowing how to make the transformations unconsciously. But just as an illustration, here is a grammar rule that a person learning English as a second language would have to learn, using the passive transformation as an example:

1. Basic sentence N_1-V-N_2 order: The hostess serves tea.
2. Add ed to verb served
3. Add modal from verb to be keeping tense and number: is served
4. Rewrite N_1 as phrase with "by" by the hostess
5. Invert order to N_2-V-N_1 Tea is served by the hostess.

Some Models for
Expanding and Transforming Basic Sentences

Expansions from Pattern 1:

	Birds	sing.
Modification	*Yellow* birds	sing *cheerfully*.
Compounding	*Canaries and parakeets*	*sing and preen*.
Substitution	*Whatever has feathers*	sings.
Apposition	Birds--*my canaries, for example*--	sing.

Transformations from Pattern 1:

Possessive	Janet's birds sing.
Expletive	There are birds that sing.
Combining	Birds sing and fish play.
	Birds that fly also sing.
Negative	Birds do not sing.
Question	Do birds sing?
Tense	Birds will sing.
Number	Bird(s) sing. A bird sing(s).

Expansions from Pattern 2:

	Birds	make	melody.
Modification	*Little* birds	make	*marvelous* melody.
Compounding	*Birds and ducks*	make	melody.
Substitution	*Things that fly*	make	melody.
Apposition	Birds	make	melody, *a song every day*.

Transformations from Pattern 2:

Possessive	Birds' voices make melody.
Expletive	There are birds that make melody.
Passive	Melody can be made by birds.
Combining	Birds make melody while they fly.
Negative	Birds do not make melody.
Question	Do birds make melody?
Tense	Birds have made melody.
Number	Bird (s) make melodies.

Expansions from Pattern 2A:

	Chickens	give	farmers eggs.
Modification	Clucking, pecking chickens noisily	give	hungry farmers fresh eggs.
Compounding	Chickens and geese	give	farmers eggs and meat.
Substitution	Keeping chickens in pens	gives	farmers eggs.
Apposition	Chickens such as pullets	give	farmers eggs.

Transformations from Pattern 2A:

Possessive	A chicken's motherhood gives farmers eggs.
Expletive	There are chickens that give farmers eggs.
Passive	Eggs are given to farmers by chickens.
Combining	Chickens give farmers eggs that can be sold at the market.
Negative	Chickens never give farmers eggs.
Question	Do chickens give farmers eggs?
Tense	Chickens have always given farmers eggs.
Number	One chicken gives the farmer eggs.

Expansions from Pattern 2B:

Modification	Even sweet pussy cats often	consider	harmless little field mice very tasty.
Compounding	Cats and owls	consider	mice tasty.
Substitution	Cats	consider	the results of their hunting tasty.
Apposition	Cats, even well-fed pets,	consider	mice tasty.

Transformations from Pattern 2B:

Possessive	Cats consider mice's tails tasty.
Expletive	It is known that cats consider mice tasty.
Passive	Mice are considered tasty by cats.
Combining	Cats consider mice tasty everywhere they go.
Negative	Cats hardly ever consider mice tasty.
Question	Do cats really consider mice tasty?
Tense	Cats will not always consider mice tasty.
Number	Cats consider one mouse at a time tasty.

Expansions from Pattern 3A:

Modification	Hopping kangaroos	are	pouched marsupials.
Compounding	Kangaroos, wombats, and bandicoots	are	marsupials.
Substitution	Animals that go hop in the night	are	marsupials.
Apposition	Kangaroos	are	marsupials, animals that have pouches for babies.

Transformations from Pattern 3A:

Possessive	Kangaroos' husbands are not marsupials.
Expletive	It is surprising that opossums are marsupials.
Combining	If bandicoots are marsupials, they have a pouch.
Negative	Male kangaroos are not marsupials.
Question	Is it really true that wombats are marsupials?
Tense	Kangaroos have been marsupials for a long time.
Number	Thousands of kangaroo (s) are marsupials.

Note: Expansions and transformations of Patterns 3B and 3C are similar.

Expansion and Transformation Activities

WRITING A SUMMARY

After reading a chapter or a story, have the children choose the main character or characters. Then have them tell in short sentences what happened to these people, putting these events in sequence. Next, expand these sentences by adding significant details.

DICTION

Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

DICTION

Put the first sentence from a paragraph on the board with one word substituted by a blank frame. Ask what words might fit in that slot, then record the answers. Read the next sentence and cross out words inappropriate to the expanded context and add other words that might apply. Continue until the paragraph is completed. Final step is to discuss possible reasons for the author's choice.

EXPANDED SENTENCE

Select a sentence like gray ghosts gasped grotesquely. Expand it by inserting words, clusters of words, phrases, clauses. These additions do not have to be alliterative, but if they are, that can be kind of fun, too. Halloween example: Late one ghastly night, gray ghosts, with great gusto, gasped grotesquely, "Good-bye," instead of graciously greeting the girls grouped together in the gloomy graveyard.

EXPANDED SENTENCES

Show a picture. Then ask what it is. Record the number of words used in that first sentence response. See if this sentence can be expanded by substituting longer but pertinent structures for renaming the object. Halloween example: First response--It is a witch. Expanded response--It is an old woman with uncombed hair who is trick or treating with her children.

BE A CLOWN! BE A CLOWN! (Using substitution phrases to build context, to develop a word cache for writing.)

1. Collect a body of material about clowns; bring in all clown pictures, clown costumes, books about clowns, etc.

2. Write "sentence frames" on the board. Here are examples:
   A clown is a ______________.
   A clown wears ______________.
   The parts of a clown are ______________.
   You will find clowns in ______________.

3. Pupils build a word cache by figuring out what words could fit into the frames, using the materials described in #1 above for research.

4. When the word cache has been collected, pupils write description or narrative about clown(s) from the viewpoint of someone who has never seen a clown before.

NEWSPAPER HEADLINES AND SENTENCE EXPANSION

Supplement the now familiar examples: SHIP SAILS TODAY and PROFESSOR RAKES LEAVES AFTER COMMENCEMENT. Use headline from current papers to show the need for expansion in order to eliminate ambiguity. Let children bring their own headlines and organize a writing lesson around them.

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BOOK 2
PAGE 101
BASIC SENTENCE PATTERNS

NEW DIRECTIONS IN ENGLISH

How do you think these words should be arranged to make sentences? Write your sentences on the lines.

1. crows rooster Our at little sunrise.

____

2. in still she believe Santa Claus Does?

____

3. on We time were all ready.

____

4. a like box is What square?

____

5. fire The is on house!

____

6. is The closer ghost coming!

____

7. the in lake can fish You.

____

8. fish Are the biting?

____

9. I can Where fish?

____

10. at Come once here!

____

As an alternative to the activity above, the teacher could put each of the words below on individual index cards and keep them in packs to be shuffled and rearranged into sentences.

1. or heavy light the pole Is?
2. A is round circle.
3. taste the or split Will good banana bad?
4. rather are nice think mice I.
5. the in tank The shark is.
6. aquarium We to the went.
7. my has Help! brother the shark!
8. of a Is toenail a toe part?
9. around jet Did the the world fly?
10. on the Look the clown at stool.

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BOOK 3
PAGE 40
ADJECTIVE EXPANSIONS

NEW DIRECTIONS IN ENGLISH

See which adjective you think best describes each noun. Then combine them in a phrase. Then make sentences using one phrase in each sentence.

ADJECTIVES	NOUNS	PHRASES: ADJECTIVE + NOUN
happy	airport	
clever	balloon	
busy	bridge	
angry	acrobats	
little	banana	
round	birthday	
yellow	bicycle	
fast	baby	
high	cake	
birthday	alligator	

SENTENCES

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to

NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGE 39
ADJECTIVE EXPANSIONS

Can you make these sentences grow by adding modifiers to make each sentence more descriptive? Write your modifiers on the lines with the arrows. On the long line, write the complete new sentence.

1. The actor likes the play.

new

2. Bill is a player.

3. The piano is in the room.

4. The girl completed the assignment.

5. He is a teacher.

6. I am a singer.

7. My drink is in the glass.

8. Turn right at the building on 3rd Avenue.

9. I read a book.

10. Did you see the woman with the purse?

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NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGE 40
ADVERB EXPANSIONS

On the line with the arrow, write a word or phrase that expands the meaning of the verb by telling how the action was done. On the long line, write the complete new sentence.

EXAMPLE: The coach walked

slowly

1. The band marched down the street.

2. She gave the prize to me.

3. He read the book.

4. He accepted the reward.

5. Sue drew the picture.

____

____

6. The woman spoke in church.

____

____

7. We hid the ball in that drawer.

____

____

8. The jeweler decorated the crown

____

____

9. He spoke to the principal.

____

____

10. The students worked on their assignments.

____

____

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NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGES 40-41
ADVERB PLACEMENT

For each line with a word that tells how the action was done, draw a little x in all of the spaces in the sentence where the word could go.

EXAMPLE: _x_ The ___ coach ___ walked ___ by ___.

slowly

and ___ The ___ coach _x_ walked ___ by ___.

slowly

and ___ The ___ coach ___ walked ___ by _x_.

slowly

Then draw an arrow to the space you prefer:

_x_ The ___ coach _x_ walked ___ by _x_.

slowly

BOOK 4
PAGES 40-41--Continued
ADVERB PLACEMENT

1. ___ The ___ boys ___ and ___ girls ___ swam ___ all ___ day ___.

   happily

2. ___ The ___ class ___ worked ___ on ___ the ___ project ___.

   cheerfully

3. ___ The ___ candidate ___ spoke ___ to ___ the ___ crowd ___.

   sincerely

4. ___ The ___ automobile ___ broke ___ down ___.

   noisily

5. ___ The ___ racoon ___ hunted ___ for ___ his ___ food ___.

   stealthily

6. ___ The ___ boy ___ refused ___ to ___ do ___ the ___ work ___.

   stubbornly

7. ___ The ___ captain ___ blew ___ the ___ whistle ___.

   suddenly

8. ___ The ___ ball ___ crashed ___ through ___ the ___ window ___.

   unexpectedly

9. ___ We ___ like ___ to ___ play ___ football ___.

   usually

10. ___ The ___ bill ___ collector ___ wrung ___ his ___ hands.

    gleefully

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BOOK 3
PAGE 67
ADVERB EXPANSIONS

NEW DIRECTIONS IN ENGLISH

Complete the following sentences in two ways. First with a single adverb, second with an adverb group.

EXAMPLE:

Jane sang (where) downstairs.

Jane sang (where) under a tree in the park.

1. The model plane plunged (where) ________
____

2. The rabbit ran (how) ________
____

3. The batter swung (when) ________
____

4. Everyone cheered (how) ________
____

5. Mark closed the door (how) ________
____

6. Sam pushed the pole (where) ________
____

7. The boy whistled (when) ________
____

8. The snake slithered (where) ________
____

9. I placed the books (how) ________
____

10. The kangaroo hopped (when) ________
____

4

Word Editing Supplement

to

BOOK 5
PAGE 44
ADVERB EXPANSIONS

NEW DIRECTIONS IN ENGLISH

Rewrite each sentence with a phrase to replace each underlined modifier.

1. Place the records here.

   (EXAMPLE: in my lap)

2. The dog barked steadily.

   ____

3. Bill walked often.

   ____

4. He drove the car expertly.

   ____

5. Soon, we entered the cool countryside.

   ____

6. Suddenly, we noticed the dark clouds.

   ____

7. I lost the ball over there.

   ____

8. The place plunged downward.

   ____

9. He read the message rapidly.

Add modifiers to answer these questions:

10. Sam worked (how)

(EXAMPLE: slowly)

11. The man talked (when)

____

12. He welcomed the boys (where)

____

13. He approached the bull (how)

____

14. The bull snorted (when)

____

15. Mark closed the door (where)

____

16. Sam thrust the pole (how)

____

17. Ted pitched the ball (when)

____

18. We walked lazily (where)

____

19. The snake slithered (how)

____

20. Mark strode away (when)

____

Word Editing Supplement

to

BOOK 5
PAGE 48
PRONOUN SUBSTITUTIONS

NEW DIRECTIONS IN ENGLISH

On the line below each sentence, write a pronoun that could replace the underlined words in the sentence.

1. An unknown person took my book.

Someone

2. My book has a library card in my book.

____

3. Did some person in here see my book?

____

4. If you did, will you please tell Nancy Jones, (my name)?

____

5. John and Bill and Jim are my friends; I really like John and Bill and Jim.

____

6. This is Janet Johnson and Janet Johnson will play the piano for us.

____

7. We are Sally and Sherrie. Will you please take Sally's and Sherrie's coats?

____

8. Ralph rescued the kitten. Rescuing the kitten was a brave thing to do.

____

9. I talked to Joe today and Joe said Joe can go hiking Saturday.

__________ __________

10. Fred would like more pie, please. (Fred is my name.)

____

Word Editing Supplement

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ANY BOOK
PREPOSITIONAL PHRASES

NEW DIRECTIONS IN ENGLISH

Here are some words called *prepositions*:
of
to
from
by
with

Any preposition can be used with other words to make a *prepositional phrase*:

of the pirates
with a loud yell
over the waves

Where could you put these prepositional phrases in a sentence like this?

One jumped.

How about: One jumped

with a loud yell of the pirates over the waves

With a loud yell one *of the pirates* jumped *over the waves*.

Use this list of prepositions to write your own prepositional phrases:

after ______________________________

around ______________________________

at ______________________________

behind ______________________________

by ______________________________

for ______________________________

in ______________________________

into ______________________________

of ______________________________

on ______________________________

over ______________________________

through ______________________________

to ______________________________

toward ______________________________

with ______________________________

without ______________________________

Now try writing sentences of your own with prepositional phrases from your list above and new ones you will think of.

Word Editing Supplement

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BOOK 5
PAGE 37
TURNAROUND WORDS

NEW DIRECTIONS IN ENGLISH

Some words can be certain parts of the sentence one time, and other parts another time. Write each of the following sentences in the sentence pattern boxes two ways.

Example: Joey watered the duck.
(Joey ducked the water.)

Noun	Verb	Noun
JOEY	WATERED	THE DUCK.
JOEY	DUCKED	THE WATER.

1. The officer tracked the spy.

2. Mother planted the root.

3. The native cooked the pepper.

4. They spied the secret hunt.

5. The machine will run the light.

6. The player moved his top.

7. We munch crunchies.

8. She will rip that stitch.

9. Will you dance the play?

10. He nailed the drum.

PART TWO: EDITING SKILLS

Paragraphing

The reader may wonder at the absence of paragraphing in the drafting section in favor of its inclusion here as an editing skill. The reason is that making paragraphs is something the writer, his editor, or the writer-as-editor do after the writer has written.

Paragraphing is much more the tool of the typesetter than the writer, stemming as it does from the invention of movable type. In operation the paragraph acts very much like the two spaces we allow between typed sentences; it's easier on the eyes.

As an outrageous analogy, asking a person to write (compose in terms of) a paragraph is akin to asking a person to design a spaceship for the next century, but stipulating that it must run on steam, cost not over $100.00, and fit in the trunk of a compact car. It is simply impossible to tell for sure what ought to be a paragraph until one has produced a sufficient amount of draft to be able to see what ought to hang together, what might better be separated, left as it is, strengthened.

The paragraph is no more a unit of thought than the sentence is a unit of thought. In English, our basic unit of thought is the phrase; phrases are the little-but-complete snatches of thought that we string together to produce connected discourse. Paragraphing, although one of the cosmetic preserving skills whose purpose is to make print look better, does concern itself with consideration for the audience and thus deserves attention during the editing stage.

Paragraphs can be added to draft when the writer asks himself these questions:

1. What will the reader appreciate seeing in one short spot?
2. What will the reader appreciate seeing in more connected passages?

PART TWO: EDITING SKILLS

Questions That Lead to Making Writing More of What It Is

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	28-30 90-99 178-188 270-275 276-281 300
Book 5	53-56 58-65 272-276 284-289 308-313 326-330
Book 6	29-43 111-118 205-207 290-339 361-366
Book 7	371-380 338 348-349 358-359 361-369
Book 3	346-349 372-373 331-339 207 328-329

At the editing stage it becomes frustratingly clear that, in writing, the virtues compete. The expansiveness and variety so important in drafting must give way, in editing, to tightness and unity. The processes of achieving the latter begin when the writer looks at what he has drafted to see what he has in fact said.

The first thing the writer-now-editor needs to do is to sift through his draft and see *what* he is writing about: bees, revolutions, bottles, cabbages, and kings. These are the writer's topics.

Next the writer must ask himself what he has written *about* the topics: bees are misunderstood, revolutions are messy, bottles keep things out as well as in, cabbages are the hope of mankind, heavy lies the head that wears the crown. These are the writer's comments.

The combination of topic plus comment should add up to a larger predication, the writer's theme. The task of editing is to identify, from the reams of draft, recurring topics and comments that can legitimately be said to result in a particular theme. Doing so involves a double barrelled responsibility, first to the material, then to the reader. To the extent that the writer carries out these responsibilities honestly, he is also exercising responsibility to himself.

Responsibility to the material will be covered in this section. It begins with an identification of recurrences.

Identifying Recurrences:

Have you noticed any recurrence of words or phrases in your draft that may suggest the presence of topics?

Jot down the number of times a recurrence appears in your draft and "star" the places where they occur.

Look carefully at the recurrences and make a tentative list of topics: These are the things I seem to be most interested in writing about.

At this point it is wise to try out your tentative selection of topics on a critical listener. Read your draft to another person and ask him to jot down the topics he hears as the ones you most emphasized.

Focusing Topics:

As you read through your draft, do you recognize similarities in topics that show up in several sections?

Are you able to recognize a recurring topic even if a variety of words is used to name the same idea?

Focusing Comments:

1. Given your list of topics, what sorts of things do you appear to be saying about them?

2. Looking at the comments you have written, is it reasonable to say such things about the topics? Can such statements be supported?

3. Which topics and comments can be added up to produce a large, overall predication or theme? Of these, which can be illustrated or supported?

Focusing Theme:

1. What would another person say are the attributes of the things, people, or events in your topics?

2. Now look at your comment for each topic. Do your comments seem consistent with the attributes listed above? If your comments make statements widely different from the attributes most people would think of, can you support them?

3. Looking at your topics and comments, or perhaps playing them back on a tape recorder, attempt to state some themes that could be derived. Themes might relate to

    This is the way other people say things are, were, will be, might be, should be.

    This is the way I say things are, were, will be, might be, should be.

    This is the way people are, were, will be, might be, should be.

Summarizing Topics, Comments, and Theme:

When you are fairly certain of your answers to the questions in the preceding sections, it is a good idea to write summary sentences for each topic and comment, and one for the entire paper and its specific theme. Here are some suggestions:

> Try to make each major topic of your section of draft the topic of the summary sentence.
>
> Then write a climactic summarizing sentence that pulls the comments of the paper together into a cohesive statement of theme.
>
> For each of your topic and theme summarizing sentences, can you point to the specific subject and predicate:
>
> > This is what I'm talking about; (subject)
> > This is what I'm saying about it? (predicate)
>
> Examine your topic-summarizing sentences in context. Do they relate closely in two directions: both to the topic and to the theme?
>
> Are you able to find a single word or short phrase that pinpoints exactly the common underlying idea for all of your topics and comments taken together; that is, your theme? Could you use this word or phrase throughout the paper as a focal point?
>
> Have you attempted to experiment with the form of your summary sentences? Did you experiment with word placement in these sentences to insure the clearest possible meaning?
>
> Does each summary sentence reflect the level of abstraction, generalization, or concreteness that is carried in the text of your draft?

PART TWO: EDITING SKILLS

Questions That Assist the Writer in His Concern for a Particular Audience

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16 66-67 102 152-158 218-220 244-245
Book 5	96-105 109-117 322-325
Book 6	63 68-82 285-289 294-296 301-303 324
Book 7	346-347 349 417-434
Book 8	197-207 338-339 349 372-373 388-389

Identifying the Intended Audience:

What is the level of education of the audience?

What is the economic status and standard of living of the audience?

What is the age of the audience?

Are the persons you have selected generally liberal, conservative, ultra-liberal or ultra-conservative?

How much are members of the audience involved in everyday life with what you have written about?

What biases are members of the audience likely to have that should be considered?

Are members of the audience of a like mind or can you expect their attitudes to differ widely?

How can you make intelligent provision for the characteristics of members of your audience but not typecast them?

Is there a possibility that your writing might offend or hurt some members of the audience?

Are any members of the audience in a position to take reprisals against you if they disagree with things you say in your paper?

Identifying your Intention Toward the Audience:

Have you identified something worth saying to this particular audience? What exactly have you written that you think the audience will appreciate?

Are you attempting to present information or ideas that will strike the audience as new?

Are you attempting to ask the audience to take a different look at an old idea?

Are you trying to persuade your audience to believe in something?

Are you just trying to stimulate their thoughts about an issue?

Are you going to recommend that the audience do something?

Is it your intention to complain to the audience about their behavior?

By the end of your paper are you the only one who comes out smelling like a rose?

Are you attempting to entertain or amuse your audience?

Are you trying to please them?

Are you trying to confuse them?

Are you trying to lead someone from where they are to where you are?

Have you written this paper so the audience will think about some thing or will think about you?

Identifying Time, Place, and Content:

What period of time does the draft cover? A single brief incident? Several incidents that constitute an event? Events that suggest an era of history? Points of view that are supposed to be true now and forever?

Are you representing incidents that are current, past or future?

Are the events in your draft connected by appropriate verb tenses?

Does your paper have lapses in it? Where great leaps of time or situation occur, have you helped your reader make the jumps?

Would your paper benefit from tying everything more closely to a particular thing, place, event, situation, or point of view?

Does your paper have "landmarks?" How is the reader supposed to find his way around in it?

PART TWO: EDITING SKILLS

Marking Symbols

Drafting is essentially a private process which a writer performs mainly to satisfy himself: to see what he thinks, to discover what he knows, to find what he cares about. Given the assignment to publish some of his draft--which all of us from time to time face, whether as students or as professional writers--the job is to select those portions of draft which can be and deserve to be made public, to be shared with an audience. This is the com in communication: the making social and shared what has heretofore been private and individual.

At this point it is of great help to the writer if he has someone look at the draft which he has tentatively selected for the application of editing and preserving technics. And it is at precisely this point that the teacher can be of inestimable help--if he is willing to set aside the role of corrector and grader.

John Herum (*Writing: Plans, Drafts, and Revisions*) suggests that the teacher-as-helper can use just three symbols for marking a paper, marks that offer great assistance to the writer as he works over his draft:

// Hey! Wow! That's good.

? I am really puzzled about this. Can you explain?

[ ] These appear to be good topic and comment summary statements. (See importance of these statements on page 113.)

This marking strategy works best if the teacher can apply the symbols while conferring for a few minutes with the writer individually. Class size seldom makes that possible, but it's worth rearranging whatever we usually spend in-class time doing. Even if the conference can be scheduled only every third or fourth paper, the payoff in student interest and gratification is tremendous.

What About Grades?

Perhaps the strongest impulse for a writer to do better comes from evaluation--"How'm I doing, coach?" Unfortunately, grading and evaluation are not the same thing. In fact, grading almost never provides the kind of evaluation the writer needs.

If an analogy from athletics can work here, grades from a coach might influence some team members to play better. But on the whole, stimulus and motivation result from what actually happens on the playing field. You don't need a grade to reveal that you've done well by scoring a touchdown; the cheers from the crowd tell you that--and that is evaluation. Few symbolic grades from a coach are as impressive as the very real lumps and bruises that faulty execution gets one for his troubles on the field. Even worse, perhaps, is the feeling of having let down one's friends.

Some students will write better as a result of teacher approval or disapproval. But here the athletic analogy breaks down. You can criticize my footwork, and I will just smile. But when you criticize my language or my writing, I interpret that as a rejection of me. A 'C minus' on my paper means you think I'm a C minus person.

This is not to say that students should have their sensibilities artificially gentled. Students as writers, as much as students as athletes, can benefit from lumps and bruises--and cheers. But the place to get your lumps is in the marketplace, so to speak. The fact that writers receive grades but not evaluation may explain why so many kids regard sports, music, cars, and jobs as real, but writing as irrelevant.

Unless the teacher has three or four hours to spend in person with each student on each paper, he can get much more mileage from joining the writer as co-editor, and let the evaluation come from a live audience. But if the teacher refuses to permit evaluation to be something that happens naturally from the real responses of real people, then he can hardly approach the student as helpful co-editor. The student so approached inevitably wonders, "Which hat are you wearing now?"

How then does the teacher arrive at a grade for student composition? The truth is that there is no really satisfactory answer; the system places us in a bind in much the same way that art teachers are in a bind. Language Arts, remember? But if it is true--and surely we need more research on this--that the most useful role the teacher of writing can adopt is that of helping editor rather than grader, then it would be irresponsible to slow or halt kids' developing ability to write because of the pressures on us to assign grades.

In the meanwhile, these suggestions are offered as possible ways of determining grades in composition:

> Provide a file where students can keep their writing. Grade on improvement from first to last.
>
> Grade on completing the work. Did the student draft, edit, and apply preserving skills in sufficient quantity to meet class standards or not?

Grade by real evaluation. How did the audiences respond to your various papers? This is the only way published writers get graded.

Grade the masterpiece, the student's selection of the paper, or several papers he is most proud of with responsibility to point out what's so good about them.

Grade on a contract. Teacher and student agree to and sign a printed agreement for a certain degree of progress or production to result in a certain grade, then abide by the terms.

Editing Activities

Sometimes editing works best if the teacher and student can confer individually with each other, using, for example, the strategies listed back on page 8. At other times the development of editing skills can best be helped through group work and group activities. The ideas below, suggested by three people from the Department of Education at the University of Washington--Dr. Sam Sebesta, Dr. Dianne Monson, Dr. Watson Hovis--are specific aids that can be offered to groups of students in the editing or pre-editing stage.

* * *

INTRODUCE METAPHOR

Use HAPPINESS IS A WARM PUPPY or similar one-line metaphor booklet to introduce this comparison technique. Do a class booklet in which each pupil does one page defining some quality such as misery, patience, happiness, vacationing. Examples from such booklets: Misery is getting sea water in your mouth. Misery is getting sick on a vacation. Happiness is the click of your electric blanket on a cold night.

ALLITERATION

Choose a consonant sound. Then choose an adjective, noun, verb, and adverb in that order which begin with the same sound. Make four-word sentences pertaining to particular subject. Halloween example: Gray ghosts gasped grotesquely.

CONVERSATION IDEAS

Examples: What do your pencil and paper talk about at night?
What do your shoes say at night?
What might two dinosaur skeletons talk about at night when the visitors have left the museum?

ANIMALS AT GREAT MOMENTS IN HISTORY

Example: Write as if you were Paul Revere's horse on that famous night.

JUST-SO ORIGIN STORIES

Write a humorous or magic just-so story of how an animal or plant got to be. Examples: Why do mice have long tails? Why do mice have pink ears? Why do cats have whiskers? Why do leaves fall? Why does it snow? How did grasshoppers get their hop? Why do fish have scales?

PICTOMAPS

Make up an imaginary country. Make a map of it. What incidents could occur there? Show the incidents through small pictures on the map. Connect the incidents with tracks. Tell the story of the traveler in an imaginary country encountering the incidents. This is background for many fine epic as well as children's tales; e.g. ODYSSEY.

CREATIVE FILM VIEWING

Show a film or part of a film without turning up the sound. Have children conjecture on what would be said in the film.

END SENTENCES

You may readily try the technique of giving children the beginning sentence on which to base a story. Try, instead, giving the END sentence for a story. Examples: "They lived scrappily ever after." "And so the cat put his tail back into the well."

UNUSUAL SENTENCE BUREAU

Give children unusual sentences: "Create a situation where this utterance could be used." Examples of sentences: What is that that doing there? If this is is is, then is it his? When I say no, I mean yes.

FOLK TALE SCRAMBLE--THE WHAT-IF INSTANCE

Take two or more highly familiar folk tales. Mix the characters. Write the story that results. Goldilocks, taking a basket of food to the Three Bears, encounters a wolf who...

SUPPOSE THAT--CRUCIAL DECISIONS MANIPULATION

Take a familiar story and, midpoint, ask what would have happened if a character had made a different decision from the one he made. What if the hero in MATCHLOCK GUN had not fired the gun?

THESE ARE A FEW OF MY FAVO-RITE THINGS

Remember the song "My Favorite Things" from the SOUND OF MUSIC? Learn it, say it, sing it. Then have each child make up one line to go into a class project: a favorite things poem. One child's line in my classroom was this: "Lying down in the back seat of the car when my father is going around fast curves."

CINQUAIN

Five lines: the first line is the title of your poem. Second line, two words long, is description of the title. Third line, three words long, gives action associated with the title. Fourth line, any number of words, tells how you feel about the title. Last line is another word for the title.

BUILDING TALK (From Mauree Applegate)

Do buildings talk to you? Have you noticed any like these on some of your walks? A house that resembles an old tramp in the sun. A white church tiptoeing toward a hilltop. A tumble-down house hesitating at the edge of a cliff. Have pupils describe a building that to them seems to be alive.

DESCRIPTIVE WRITING THROUGH PICTURES

Use a picture with plenty of action and vibrant colors. Ask children to list ten or twelve items in the picture. Then let the class work together to add one or more descriptive words to each noun. The new phrases could also be combined to form a sentence or two describing the picture.

WORDS AND MEANINGS

Use a bulletin board or flannel board for this. Take words from reading lessons or from spelling lists. Write each word on a "left" mitten and its meaning on a "right" mitten. Let children take turns matching left and right mittens. This exercise can also be done on ditto for cutting and pasting.

DRAMATIZING BOOKS WITH STICK PUPPETS

Stick puppets, made from tongue depressers and pieces of plywood or wallboard, are easy to do with children. Start with a simple story like "The Three Billy Goats Gruff," make a puppet for each character, and a stage from a cardboard box. Let children act out the story with puppets while you read it.

COMPARE BOOK CHARACTERS

You choose the books or let children choose their own. Stories could be written on questions such as, "What would happen if Toad (WIND IN THE WILLOWS) met Caddie Woodlawn?" or "What would happen if Alice-in-Wonderland met Pooh Bear?"

BOOK CHARACTERS MASQUERADE

Have a school party to which everyone comes dressed as a book character and others in the class have a chance to guess the book. Suggested characters are Pippi Longstocking, Homer Price, Toad, Nancy Drew, or the Bobbsey Twins.

FAVORITE CHARACTERS OR AUTHORS

Each child writes about the author or character he would most like to meet, focussing the writing on why he would want to know the person.

LETTERS TO AUTHORS

Let children write a letter of appreciation to an author, telling him why they like his book. Letters can be sent in care of the publisher. Publishers' addresses are given in Arbuthnot's CHILDREN AND BOOKS.

FIRST SENTENCE STARTERS

Present three "starters" in a lesson: children choose one and use it as first sentence of story. Later, ask children to add new "starters" to the "starter box." Examples of good "starters" designed by fourth graders:

"She's gone! Now I am going to find her diary," muttered John to himself as he crept up the stairs noiselessly.

John stood stock still. His legs refused to go. The sweat broke out on his forehead.

At first the noise was very faint and seemed far away. It was an odd noise, one that the boys didn't recognize. As it moved closer, they went out to see what it might be.

Mary knew that if her mother found out, she wouldn't be able to sit for days. But she was determined to carry out her plan in spite of this.

There was a cow on Main Street, blocking traffic, that morning.

Everything was just fine, until I met those people....

"Something's coming out of the sink. Help!"

"John, the bathroom is flooded again."

It all began in the laboratory of Professor Bang.

The children were playing on the beach when they found the strange footprints in the sand. Their curiosity got the better of them and they decided to follow them along the shore...

AUTOBIOGRAPHIES

Use titles to narrow the autogiography to one incident. Don't expect a child to write his whole lifetime! Suggested phrases or episodes:

- An Early Memory
- My First Day at School
- A Trip I Remember
- When I Was Sick
- My Best (or First) Friend
- One I Loved
- My Happiest Day
- I Was All Mixed Up

STORYTELLING PICTURES

Use a picture collection to stimulate creativity. Don't ask "What do you see in the picture?" Instead, ask:

What happened just before this picture was taken? What is going to happen right after this picture is taken?

FINDING COMMON ATTRIBUTES IN WORDS

From a list of words, write on the board the ways they can be alike. Number these ways: 1) Contain the same number of letters, 2) Contain double consonants, 3) Contain silent e, 4) Contain the same number of syllables, etc. Make a chain where each word has at least one way it is like the word before. Put the number of the similarity beside the two words. Example of a chain: witch--ghost (1,4), ghost, bat (4), grave, scare (1,3,4).

PART TWO: EDITING SKILLS

The Survival Kit

It is clear that the sort of writing that results from this program is characterized by genuine involvement, concern for audience, honesty in trying to make sense of what the world is all about, or could be about, and where one fits into it, and interest--even delight--on the part of the writer in what he has discovered. Unfortunately these are not always the qualities that receive high grades from people who value the term paper, the expository mode, and linear systems of logic.

Despite the phenomenon of many college departments of English having rebelled from the imposed role of freshman composition as a "service" course, most English teachers are still expected to teach writing in a way that will enable kids to fulfill other teachers' essay assignments. The proliferation of agencies that, for a fat fee, will write your college papers for you with a grade guaranteed is a reverse tribute to the sort of writing these assignments typically demand. Thus, a thorny moral dilemma is posed for the teacher of English composition: shall I teach kids to write that they may more fully realize how to be true to themselves and to others, or should I give in to the pressures to teach my students how to beat the system?

Because no one else is likely to help our students, teachers of English simply cannot responsibly turn their backs on the kid who, unable to afford a ghost writer, needs to know by next Monday how to write a 500 word expository essay with tight organization and impressive use of sources.

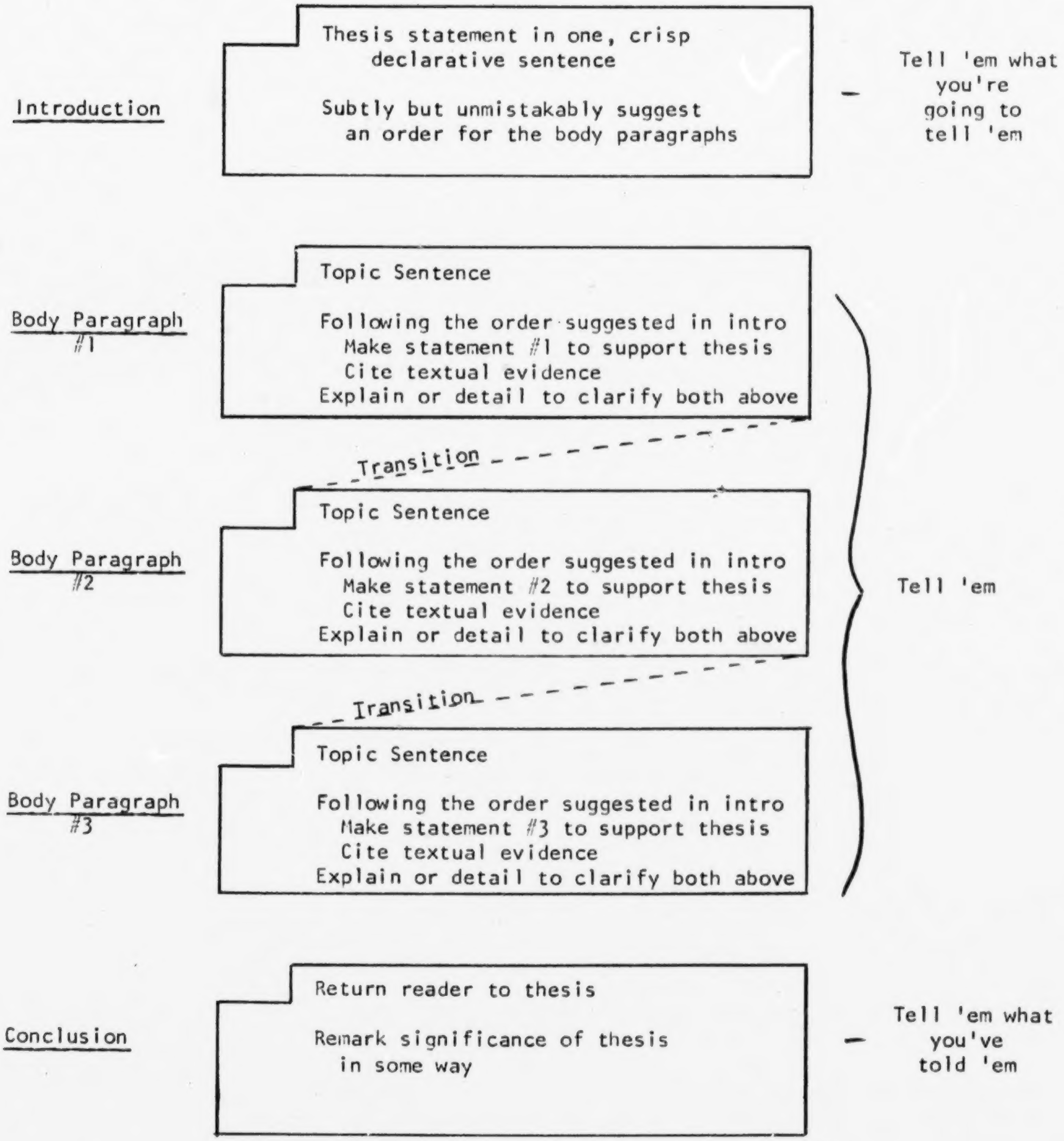
Such a paper, although a parody of serious composition, can nonetheless be taught to most kids in fifteen minutes, so why not? Even though the English teacher may feel that he has not been wholly true to himself, to his students, and to the language, teaching the fast and dirties--as one full professor from a state college English department calls them--can be justified because it gives kids a necessary survival skill in a hostile environment.

After all, not even novelists and poets can write if someone doesn't pay the bills.

A model for a paper that will get kids through most of the tough spots is diagramed on the next page.

1-2-3 Fast and Dirty

How to Pass Any Comp 101 Course in the Country



Introduction

Thesis statement in one, crisp declarative sentence

Subtly but unmistakably suggest an order for the body paragraphs

— Tell 'em what you're going to tell 'em

Body Paragraph #1

Topic Sentence

Following the order suggested in intro
  Make statement #1 to support thesis
  Cite textual evidence
Explain or detail to clarify both above

Transition

Body Paragraph #2

Topic Sentence

Following the order suggested in intro
  Make statement #2 to support thesis
  Cite textual evidence
Explain or detail to clarify both above

Transition

Body Paragraph #3

Topic Sentence

Following the order suggested in intro
  Make statement #3 to support thesis
  Cite textual evidence
Explain or detail to clarify both above

Tell 'em

Conclusion

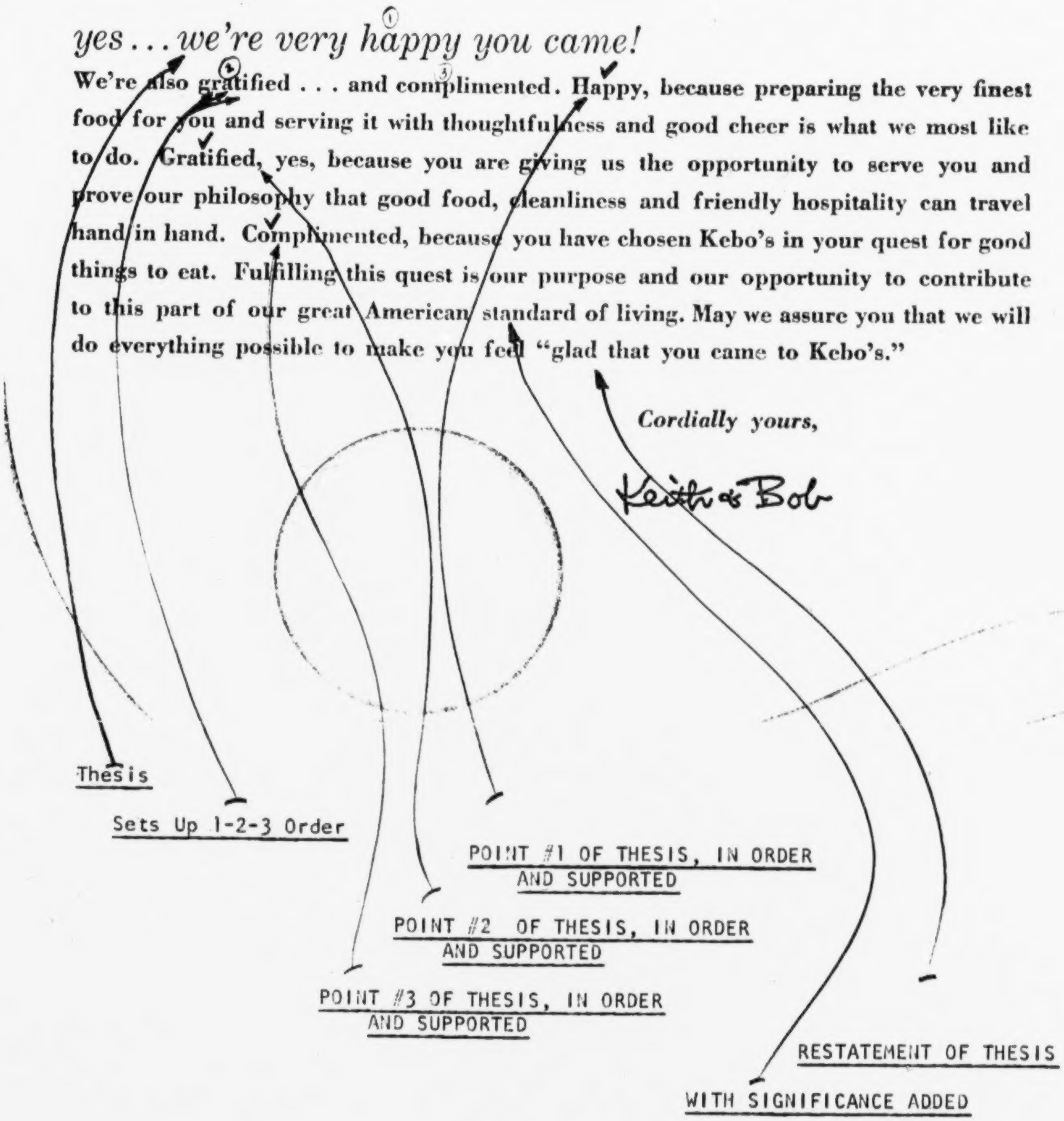
Return reader to thesis

Remark significance of thesis in some way

— Tell 'em what you've told 'em

An Appropriate Use of the 1-2-3 Model

from Kebo's Restaurant



yes . . . we're very happy you came!

We're also gratified . . . and complimented. Happy, because preparing the very finest food for you and serving it with thoughtfulness and good cheer is what we most like to do. Gratified, yes, because you are giving us the opportunity to serve you and prove our philosophy that good food, cleanliness and friendly hospitality can travel hand in hand. Complimented, because you have chosen Kebo's in your quest for good things to eat. Fulfilling this quest is our purpose and our opportunity to contribute to this part of our great American standard of living. May we assure you that we will do everything possible to make you feel "glad that you came to Kebo's."

Cordially yours,

Keith & Bob

①
②
③
Thesis
Sets Up 1-2-3 Order
POINT #1 OF THESIS, IN ORDER AND SUPPORTED
POINT #2 OF THESIS, IN ORDER AND SUPPORTED
POINT #3 OF THESIS, IN ORDER AND SUPPORTED
RESTATEMENT OF THESIS
WITH SIGNIFICANCE ADDED

A Potpourri of Editing Questions

Read your work aloud. Who does it sound like? What emotion does the tone convey? Is that emotion right for your voice or the voice you are trying to create? Does it sound authentic? How will you know? Well, listen to human voices, and listen to your own voice when you are talking and you have something to say. Listen to tape recordings. Make comparisons.

Close your eyes and see if what you have written has any sights, colors, textures, patterns. If it looks grey and abstract, let yourself go a little and put in words that excite your visual sense or your other senses.

Do you have some feeling about your individual sentences? If you haven't got something dear to you in each one, it isn't your writing yet.

Are you writing this for somebody real? How is that person going to react? Where will he be? What will he be doing while he is reading? Where is he going to become completely enraptured by what you are doing? Make more of those places in your writing. What can you say that will make him let dinner burn while he finishes?

Is there any relationship between what you felt and wanted to say, what you heard in your own inner language that was beautiful, and what came out on the page? If not, getting there isn't magic. It's a matter of deliberately choosing words you like over words you have no feeling for.

Have you been confused, did you change, were you learning anything as you wrote? Does what you have said matter to you? Is it honest?

As for what order to put your ideas in, try at least to have a reason for that order. If you can't give a reason, try rearranging the parts and see if it makes any difference whatsoever.

Are the parts of what you are writing, communicating with each other in any way? They ought to be. What does the first part say that the second part has to be aware of? If your last part seems to be ignorant of what your first parts discover, something isn't happening.

Have you thought about recasting your essay as a dialogue? There is nothing sacred about the five-paragraph essay.

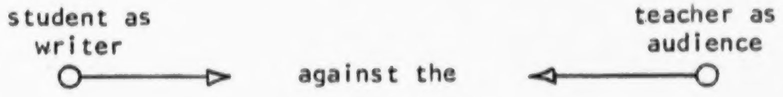
Get involved in situations where you hear or see the audience react to what you have written. Watch them. Get someone else to read your work aloud. If he stumbles or looks confused, that's a clue. If he laughs when he ought to look sad, that's a clue. If he starts talking about something entirely unrelated, that's a clue, but a complicated one. Try to discover how the words you choose and the order you put them in communicate your purpose. If the other person does not get the point, there is at least a possibility you did not make one.

See if your work provokes a reaction. Does it make anyone angry, happy, inquisitive? Does it make you proud?

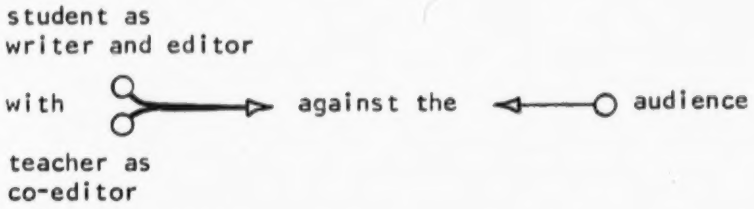
PART TWO: EDITING SKILLS

Writing for a Live Audience

One of the fundamental questions that must be faced by the teacher of composition is that of one's stance or location with regard to the writer and his audience. A common way to line yourself up is "against" the writer as follows:



Teaching the basic skills of writing as drafting, editing, and preserving, gives the teacher an alternative stance, joining forces with the writer, as follows:



Clearly--because it is difficult to stand in two places at the same time--the second scenario above demands a supply of audiences other than the teacher. One way to develop such a list of audiences is to fill out a little frame such as:

Take your paper to ____________ and ask him, her, them to ____________

The pages following, numbered integrally unto themselves, are taken from a publication of the Regional Composition Project in which seven Bellevue teachers participated over the past three years. The project document is included here as a source of ideas for live, immediate audiences for student composition.

> Note: The vision of audience-as-adversary above is, to be charitable, oversimplified; but it does make recognition of the writer's very real feelings that the audience is critic and judge from whom there is no appeal. In the publishing world, this is very real indeed.

The ideas in this booklet are for teachers who want to liven up their teaching of oral and written composition. The emphasis is on new and varied ways of responding to kids' efforts at speaking and writing--alternatives to grading and error-hunting.

The teachers who devised and tried out these response techniques in their classrooms are united on a principle of belief: if we want to help kids use language better, we must create situations that encourage a caring attitude about what they say. Speaking and writing are not just matters of "basic skills": they are enevitably tied to attitude.

These response techniques are not designed for a particular grade level. Many of them can be adapted for use in either elementary or secondary grades. Nor do they all depend upon a particular kind of composition form or subject matter.

We welcome teachers' reactions to these ideas. Any of the teachers listed on the next page would be pleased to discuss them.

Regional Composition Project
Seattle, Washington
August, 1972

This booklet, and the videotape which accompanies it, grew out of the Regional Assessment of Oral and Written Composition Project. Supported by contributions from the participating school districts, the project has brought together several teachers in the Puget Sound area. Its aim has been to examine the composing process as it occurs in elementary and secondary school classrooms and to discover ways to help young people use language with greater skill and satisfaction.

The following teachers and coordinators of English language arts have been participants:

James Barchek
Kent School District

Kim Brockway
Newport High School
Bellevue School District

Robert Freund
Mercer Island High School
Mercer Island School District

Beverly Galvin
Olympic Junior High School
Auburn School District

Victor Gould
Auburn High School
Auburn School District

Marylee Graves
Olympic Junior High School
Auburn School District

Clara Hayward
Mercer Island High School
Mercer Island School District

Brian Herbison
Inglemoor High School
Northshore School District

Barbara Hudson
Meridian Junior High School
Kent School District

Mary Ann Johnson
Olympic Junior High School
Auburn School District

Frank Love
Shoreline School District

Mary MacRae
Auburn High School
Auburn School District

*Helen Richardson
Shorecrest High School
Shoreline School District

*Bobbi Rohn
Tillicum Junior High School
Bellevue School District

James Sabol
Bellevue School District

Ron Swift
LeaHill Elementary School
Auburn School District

Gary Vaughn
Interlake High School
Bellevue School District

Robert Weston
Interlake High School
Bellevue School District

Project Coordinator:
Eugene Smith
Department of English
University of Washington

*Editors for this booklet.
Drawings and pictures by Robert Weston.

LIST OF RESPONSE TECHNIQUES

WRITING

Which Voice..................................001
Prayers From the Ark.........................002
The Old Shell Game...........................003
The Obituary.................................004

VERBALIZING

Teamwork.....................................005
Subtle Hints.................................006
Show It Like It Is?..........................007
A Reason to Rewrite a Paper..................008
Mystery Papers...............................009
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USING DIRECTIONS

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What did you say you saw.....................012

PLAYING A ROLE

An Object Representing Me....................013
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TRANSFERING TO ANOTHER MEDIUM

Just Give Me the Facts.......................019
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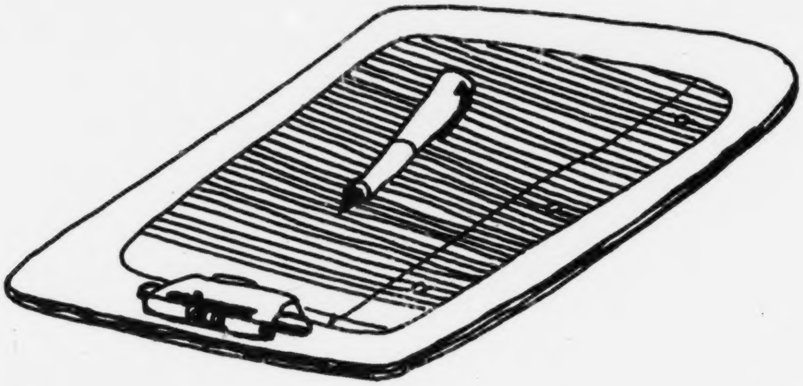
WHICH VOICE

Purpose: To help students discover the variety of roles they can assume in their writing.



Procedure:

1. Begin with a class discussion about the many "voices" with which which a student can speak (Walker Gibson's Persona, Random House 1969 is very useful.)
2. Discuss the intimate, personal voice of a journal or diary; a friendly voice in a letter to an adult relative; the stilted voice of the writer of a book review, etc.
3. Each student offers one piece of writing to three other students to read.

Response:

1. The readers identify the voice they hear in the writing.
2. The student rewrites his paper in two new versions, each with a voice different from the original, but with the same material or theme.
3. The writer then returns to the first three people and asks them to identify the new voices. If they can, he has succeeded.

Variation: Repeat the same process asking students to write for different audiences:

a parent
a teacher
an employer
a lover
a good friend.

PRAYERS FROM THE ARK

Purpose: To enable students to discover and develop style and tone in their own writing.

Procedure:

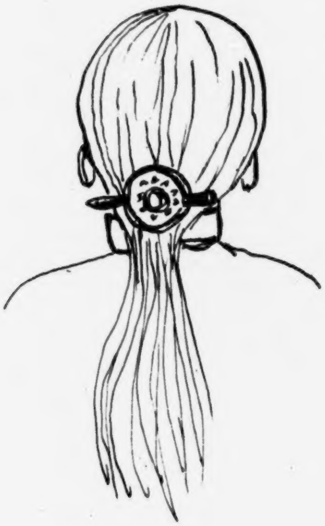
1. Have students make a list of animals that they think have "personality." (They may also discover that several adjectives are based on the names of animals, i.e., sluggish, catty.) Have them list as many animals as there are class members. Be sure the animals are well known to the students.
2. While the list is being made on the board, have someone in the class copy these animal names, one each, on 3 by 5 cards.
3. Conduct a drawing among the class members so that every person has a 3 by 5 card with the name of an animal he can "be" for the writing assignment.
4. Distribute dittoed excerpts from Carmen De Masztold's book, Prayers from the Ark (or The Creatures' Choir) for students to use as examples of a prayer format. Good ones to use are "Prayer of the Ox"; "Cock"; "Butterfly"; "Mouse"; "Cat"; "Dog."
5. Ask each student to write one prayer as if he were the animal whose name he drew. His goal is to reveal the personality of that animal by the style or tone of the prayer rather than by physical description.

Response:

1. Collect all the papers and ditto several without the name of the animal.
    a. Or, ask those students who finish early to write another student's prayer on the black board.
    b. Or, project several papers (with the title and name masked) on an opaque projector.

2. Discuss the papers. Explore those elements of tone and style that contribute to each successful characterization.

Variation: Use stereotypes (heroes, sports' figures, comic strip characters) instead of animals. The writing about one of these might consist of an epitaph; his first words in the morning and the last ones at night; a favorite object; a favorite food.



THE OLD SHELL GAME

Purpose: To test and rate the student's ability to perceive and describe.

Procedure:

1. Select objects (such as rocks) to insert into envelopes for each member of the class.
2. Number the envelopes.
3. Have students number their papers with as many numbers as there are envelopes, leaving room to write a description beside each number.
4. Set a pattern for passing the envelopes.
5. After all the descriptions have been written, switch objects and envelopes. (Be sure to record both the old and the new numbers for each object.)
6. Pass the envelopes again and ask the students to match the new numbers of the object to the old description. It is not necessary to discuss the descriptions.

Response: (Brief, but immediate and powerful)

1. When students have finished the matching, read the exchange record (see 5 above) and have students correct their papers. Work out a curve so they can judge their description perception.
2. Caution! Students may try to cheat by writing the first number down on the object to aid in identifying it later. If so, a cunning teacher can use this to his advantage by changing or adding digits thus compounding the confusion.

Variation:

Procedure:

1. Have several students select eight large pictures on a particular theme and number them.

2. Ask each student to select another person to present his portfolio of pictures in order.

3. All students are then to fold a piece of paper in half again so that there are four spaces on the front and back. They should not number the spaces.

4. As each picture is shown, students should write their descriptions of it in random order, front and back, on their folded papers.

5. After students have written all eight descriptions, they exchange papers.

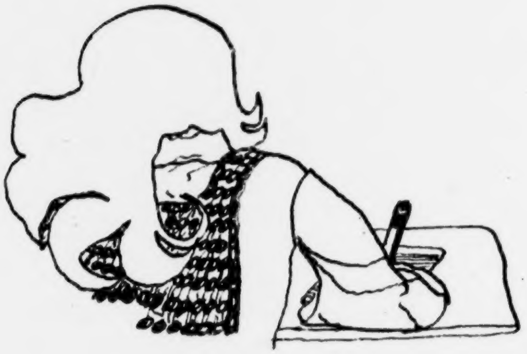
Response:

1. The presenter holds up the pictures again in order and students try to match the number of the pictures to a description on the paper they have received. They write the number down.

2. Return papers to the original writers.

3. Have pictures shown again so that the writers can see how many pictures were correctly matched to their original descriptions.

4. Have the number of correct matches tallied and then develop a curve for the student's evaluation of his descriptive skill.



THE OBITUARY

Purpose: To give students practice in making inferences as they read and in using the information imaginatively as they write.

Procedure:

1. Gather samples of fairly lengthy obituaries from newspapers and magazines and circulate them among students so that they all read several.
2. Discuss the different kinds of information to be found in them. Consider those accomplishments and facts of a person's life that are commonly included. Discuss what information is left out and why.
3. Have each student make a private projection of the way he expects his life to go. After he has done some thinking, ask him to write his own obituary, using a pseudonym in place of his own name.
4. Assign a number to each paper; distribute the papers randomly.

Response:

1. Ask each student to write a biographical sketch of the person whose obituary he has received.
2. The sketch should be consistent with the facts as stated, but should also contain details that could be logically inferred from the information in the obituary. For example, what inference can the student draw from the fact that the man had been a long-time member of the American Civil Liberties Union?, of the John Birch Society?
3. Have students staple the sketch to the obituary; return to the original writers.
4. The two writers then confer together about whether the second writer's inferences are reasonable. Either person may complain about the treatment he has received at the hands of the other writer and raise the issue for class discussion.

TEAMWORK

Purpose: To give students experience in an effective way to review for a test.

Procedure:

1. Have each student choose a card from an envelope of index cards on which have been written the names of topics to be covered on a test.
2. Allow time for each student to organize notes on his topic from his text, notebook, etc. He may include questions on the topic that he would like answered.
3. Students break into small groups.

Response: Students read their notes to each other, ask and answer questions, and try to anticipate what items of information will be included on the test.

SUBTLE HINTS

Purpose: To help students, who are neither mature or secure enough to profit from adverse criticism, gain critical insight into their own writing.

Procedure:

1. Having finished a rough draft of any piece of writing, the student reads it aloud to himself.
2. He then writes a second draft, cutting, adding, rearranging.
3. He puts his writing aside for a day or two; then he rereads it and polishes it again. This time, he writes it on a ditto.
4. The teacher runs several copies of his ditto, enough for a small group with whom the student will discuss his writing.

Response:

1. The student takes his writing to a small group of other writers.
2. Each member of the group tries to respond to the writing in positive terms. (no negative criticism is permitted.) Each member may question the writer.
3. The writer listens to the comments. The writer may perceive what his peers are avoiding in their discussion of his paper.
4. The writer may or may not make a list of the changes he thinks his paper needs.
5. The writer revises his paper, basing his changes on what he thinks will make the paper more acceptable to his peers.

SHOW IT LIKE IT IS?

Purpose: To let the student discover that effective written communication of a visual experience depends upon the accuracy of his description.

Procedure:

1. Divide the class into two groups, one on each side of the room.
2. Show one picture to the first group, another to the second. Each picture should be one that can be easily reproduced by a student with no artistic ability. Position the pictures so that the picture is only visible by its group.
3. Ask students to describe in writing what they see.
4. Tell the students that they will be exchanging their descriptions. The person on the other side of the room will then try to reproduce the picture he has not seen by means of its written description.
5. After the above, give students time to add final details to their descriptions. Then exchange papers and have students begin their drawings.

Response:

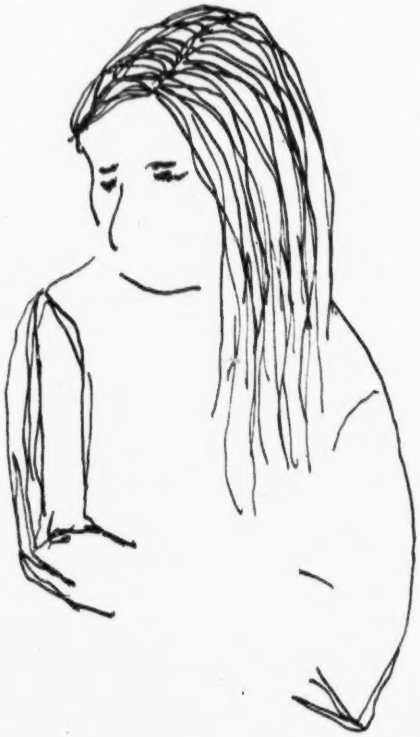
1. After the first attempts to draw the picture are initiated, students may write questions to the original writers concerning the problems he is encountering in his drawing.
2. Give questions to the original describer who then answers in writing.
3. The process of question/answer can be repeated as time permits.
4. At the end of the writing, have each student keep his own drawing and the description he has used. Show all the students both pictures.

5. Ask students in each group to hold up their drawings and to arrange themselves according to the accuracy of their drawings. (Judgement should be based on visual qualities such as; size, position, identity, etc., and not on artistic merit.) Students settle their own disagreements.

6. Discuss what details (or lack of detail in the written descriptions) influenced the accuracy of the reproductions in each group.

7. Caution: it is crucial that plenty of time be allowed for the response process; it should not be crowded in at the end of the period.

Variation: Once students have received this kind of response to their descriptions of "appearance", they are ready to try the more difficult task of describing action. Instead of pictures, use two short sequences from a film, or two live performances with two different routines. Follow the same response technique.



A REASON TO REWRITE A PAPER

Purpose: To provide the serious writing student with a new view of his own writing; to give him clues on the way in which to approach the revision of a paper.

Procedure:

1. Have each student choose a piece of writing (less than 500 words), one which he values.
2. Have students form small groups to evaluate the papers within that group. (The teacher may want to assign students to particular groups to control the mix within the group)
3. Have a tape recorder available to each group. (If only one recorder is available, repeat the activity with various groups on successive days.)
4. Give each student a two-column form to be filled out by the writer during three stages of the procedure. The first column records his feelings at each stage of listening; the second, the insights obtained about his writing from each listening experience.
5. The student reads his paper aloud to the group. The reading is taped.

Response:

1. The student then records on the form (see example below) his feelings and discoveries about his paper after the initial reading.
2. The tape is then played back so that the group can take notes and prepare to comment.
3. The writer then fills out the second stage report, listing only those feelings and insights he gains from the mechanical playback.
4. The group discusses the paper; the discussion is taped. The group may or may not grade the paper.

5. The writer listens to the taped discussion (he can do this alone later) and fills out the third stage part of his form.

6. Sooner or later, the student makes a list of the changes he plans to make in his paper.

7. He then rewrites the paper.

SAMPLE FORM

Activities	Feelings (Emotions)	Insights (Ideas)
1. Writer reads aloud and tapes	Stage	1
2. Writer hears playback.	Stage	2
3. Writer hears taped discussion	Stage	3

List of changes to be made:

MYSTERY PAPERS

Purpose: To enable students to hear without embarrassment a variety of reactions to their writing.

Procedure:

1. Students sign their writing with a pen name before handing in their papers.
2. Each student receives a paper in return and joins his group of 12 students (or half of the class).

Response:

1. Each student reads the paper he received to his group.
2. Each listener takes notes. The notes consist of a list of the specific parts of the paper about which he has a feeling, a question, or an idea.
3. When the reading is finished and the group is ready, the reader turns on the tape recorder.
4. The reader reads the pen name on the paper. Then each listener in the group states his name and his reaction to the writing, specifying which parts he reacts to and explaining any ideas, feelings, or questions he has about those parts.
5. The reader turns the recorder off until the group is ready to respond to the next paper.
6. Sufficient time should be allowed later for the writers to hear the taped comments about the papers in their group.

Variation: This variation may be used separately or in connection with the response to the mystery papers. The teacher may wish to fill out the rating sheet for each group on successive days, or one member of the group can serve as the recorder.

Variation Purpose: To provide group members with information which will help them evaluate and improve their discussion skills.

Procedure:

1. On a blank sheet of paper, draw one circle for each member of the group.
2. Write the names of each seminar member in one of the circles.
3. Write on the board or hand out to the students a dittoed sheet of criteria appropriate to the behavior or participation of each member of the group.
4. Have group participants select the criteria appropriate to the participation or behavior of each member of the group and record the number of the criteria in the circle.

SAMPLE CRITERIA

Constructive

1. accepting feelings, encouraging
2. paraphrasing
3. questioning, information or opinion-seeking
4. lecturing, information or opinion-giving
5. directing, initiating, summarizing
6. criticizing
7. directing answers
8. expressing group feelings
9. setting standards

Non-Constructive

10. opinion--ideas unsupported by specific facts
11. silence, confusion, distractions, put downs

Response:

1. Have students hand-in filled response sheets.
2. Cut each student's circle out and return it to him for his information.
3. If this activity is repeated often, have students staple his collection of circles to a sheet of paper kept in his writing folder. Review sheet with him periodically.

HOTLINE

Purpose: To provide students with experience in succinctly expressing problems and understanding solutions to those problems.

Procedure:

1. Have each student write out a problem using first person narrative. Tell them the problem can be one any teenager might have, or a problem they might have. (What hours they can stay out on a school night; having to babysit for a younger brother or sister, etc.)
2. Have students omit their names and label their papers, "boy", "girl", or"either" and identify the type of problem they have written out.
3. Collect all the papers for use by the volunteer in step 6.
4. Set up a Pacific Northwest Bell Teletrainer* and connect a tape recorder for later playback.
5. Ask for a volunteer to take over the operation of the "Switchboard" and tape recorder.
6. Ask another student to volunteer to read a problem into a phone from the hall outside. That student may pick a paper from the stack accumulated during the writing that day.
7. Ask a group of four students to act as a Hotline Panel to answer the problem called in. The panel can take turns responding upon hearing the problem.

Response:

1. After the solutions have been heard and discussed on the phones, play back the tape for the whole class.
2. Discussion can be aimed at evaluating how logical the advice was, what kinds of advice seemed most pragmatic, and how much repetition there was in communicating the problems or their suggested solutions.

Variation: An interesting variation of the use of the Teletrainer can be to have a student call in a problem twice, the second time with a mirror in front of him to watch himself speaking. Upon the playback, have studentw decide if they are able to detect any more vocal variety or intensity or clarity in communicating the problem when a caller watched himself in a mirror.

*Teletrainers are currently assigned to the resource centers in each school district and intermediate districts. They may be obtained through these resource centers.

QUICK RESPONSE TECHNIQUES

Purpose: To show the student immediately whether he has communicated to his audience his purpose for writing.

Procedure:

1. Divide the class in half; one half leaves the room.
2. To the half remaining in the class, introduce someone from outside the class briefly and conspicuously to read a special announcement.
3. Ask the people in class to describe this unknown person as accurately as possible.

Response: 4. Give the papers to the half that did not see the person. Send them to another classroom (or wherever) to pick out the correct person, using only the description on the paper. (This person could be the principal, the custodian, a favorite teacher, etc.).

Variations:

1. Describe a picture so others can identify it from among many. Do the same with a simple object like a cup.
2. Each student chooses a partner. One person writes the description of his partner. The writer hides the paper; he then returns and writes directions on how to find the paper. He gives the directions to a different person's partner, who must then find the paper and identify the first partner from the description.
3. Use the same procedures in Variation 2., substituting an object for a written description.
4. Give each student an orange. Have him write a detailed description of it. Collect the oranges. If his description conclusively identifies his orange, and he can pick it out of all of the other oranges, he may keep it.

WHAT DID YOU SAY YOU SAW

Purpose: To provide experience in the value of careful observation and listening, plus accurate reporting. To provide insight into trouble spots in communication.

Procedure:

1. Have a tape recorder ready to use.
2. Select a large picture of a landscape or any other setting; mount it on strong backing, attach a cover paper over it. (It works best to select a picture with common elements such as water, trees, clouds, mountains, boats, weeds, or flowers, etc.)
3. Have a group of five volunteers go out of the room and let them view the picture for as long as they wish. Have them decide in which order they will return to the room to describe the picture.
4. Coach the students in the audience not to react to the statements of the volunteers as they each describe the picture--for example, contradictions or omissions among the speakers.
5. Ask the students to return to the room one at a time, to describe the picture as fully as they can. Set no time on this. Tape record each student's description.

Response:

1. After each description, or at the end of all of them, have the students write out their concept of what the picture will look like.
2. Uncover the picture in the classroom.
3. Ask the students to tell you in what ways their written concept of the picture differed from the actual picture. List on the board the main areas of variation.
4. Have the students listen to the taped comments of the five volunteers for accuracy, thoroughness, and vividness. Match sources of confusion on the board with various speakers' comments.

Variations:

1. Ask the entire class to write a good description of the picture based on the insight gained from the list of trouble spots listed on the board.

2. In place of a picture, ask three students to choose a well-known person, the three students then go out of the classroom. The remaining students try to discover the identity of the person by proposing questions, as few as possible.

    a. Divide the class into three groups, each group develops a question. Then a representative from each group goes to the hall; he reports back with both the question and the answer.

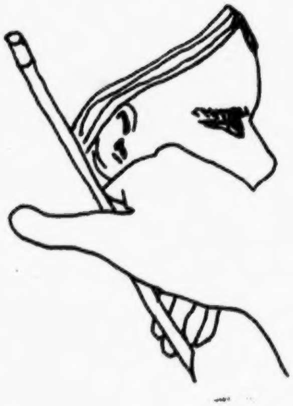
    b. Continue the process until the identity of the person is guessed. Discussion should center on the kinds of questions which elicit the best information.

3. Follow the procedure above, except have the students submit the questions in writing and return with a written answer.

    a. Each of the three groups in the room work independently in competition with the other two groups.

    b. Only one question at a time may be submitted to the group in the hall.

AN OBJECT REPRESENTING ME



Purpose: To focus on involving students within the class in establishing an awareness of self and of others.

Procedure:

1. The student is given an opportunity to expand his consciousness of self by bringing in an object he thinks best expresses, represents and symbolizes himself.

Response 2. The student should be prepared to use, to speak about, to act out, and to share this symbol with his group.

3. He first offers to his group the object and lets them respond as to the reasons they think that he has chosen the object.

4. He then gives a short reflection on his choice.

Response 5. The group discusses how together or apart they are in their understanding of each other's search for an image.

6. Through this activity, it is hoped that they will better be able to relate other English activities to the immediate class. (John is like the main character in this short story in these ways, etc.).

I'D RATHER BE...

Purpose: To enable students to express their ideas more freely.

Procedure:

1. Give each student two sheets of paper, each one dittoed with one of the lists of words below. Space the words so that they can be cut apart to form a deck of cards.

2. Here are 24 objects that you might rather be. Rank them in order of preference and see what you'd rather be.

   a. redwood tree
   b. IBM card
   c. racing car
   d. gorilla
   e. red balloon
   f. scissors
   g. amplifier
   h. light bulb
   i. pencil
   j. novel
   k. newspaper personal column
   l. jet plane
   m. peace symbol
   n. record
   o. poodle
   p. protest sign
   q. thermometer
   r. nail
   s. worm
   t. video tape
   u. daisy
   v. bottle of beer
   w. poem
   x. eye glasses

3. Now, give the reasons for your first four choices.

4. After you have made your preference list, cut the object cards to make a deck for a game you'll play to find out how well you know each other.

5. Combine your deck with the decks of your other group members.

6. Deal cards to each other.

7. Each player looks at his hand to discover which card he thinks each of the other players has made as one of his first choices.

8. The dealer has the first turn. He places one of his cards face up in front of one of the other group members whom he thinks chose this object as one of his first four choices. He then states the reason for this choice. The other players may respond but should not reveal their four list choices.

9. Play continues until all players have used up their cards.

Response:

10. Now comes the moment of truth. Each player reveals his top four card choices and compares these with the cards the group thought were his top four.

11. How close are you to selecting each others' images?

SELLING YOURSELF

Purpose: To help students present themselves meaningfully in writing to prospective employers.

To help students gain further insight into job interview techniques by role playing the employer.

Procedure:

1. Have the students apply for a currently known and available form of employment. Application can be in the form of a letter, a resume, or a newspaper advertisement.
2. Or, have the students apply for a conjectural occupation, one not presently needed and for which qualifications can only be imagined. Application could be a letter and a portfolio of sample work, a photo-essay, or a composition.
3. In addition, the students prepare for an interview following the presenting of their written applications. (Preparation for written exercises involving any of these situations may be extensive, including: reading, interviewing, and discussing.)

Response:

1. Suggestions for response to situation 1. (above)
    - A. Letters are projected so that the entire class can see them; the writer provides information about the nature of the job he seeks, the expectations of the employer, and what he supposes will be the criteria for the selection of employees.
    - B. The class comments on each letter, using such criteria as: the physical appearance of the letter, statement of purpose, observance of letter writing conventions, tone, and clarity of explanation.
2. Suggestions for response to situation 2. (above)
    - A. The class is divided into groups, each designated as the company which might hire an applicant. They are provided

with a written or tape-recorded description of the imagined job and the type of organization which might need people for that job. (This information is to be provided by the group or individual who produced the conjectural job description in situation 2.)

B. Each group reviews the applicant's materials and then calls in each applicant for an interview.

C. Subsequently, in either written or improvised dramatic form, the small group tells each applicant whether or not he is hired, with an explanation of reasons.

ROLE PLAYING FOR OPEN TALK

Purpose:

1. To enable students to think more critically about the writing of other students.
2. To help students overcome their reluctance to respond openly to the writing of other students.

Procedure:

1. Each student should have writing that he is willing to share with another student, his partner.
2. Circulate a can of baker's clay* and ask each student to take a handful and shape it into a face.
3. Have each student decide on a name and an age for his clay face.
4. Each student will introduce his clay face to his partner so that the partner will become familiar with the initial expression of face.
5. Have students practice manipulating the clay faces to show anger, pride, surprise, etc. to see if their partners can guess the emotions.
6. Each student should then read his partner's writing selection.

Response:

1. After reading the piece of writing, each student should manipulate his clay face to:
   - A. Show how the writing made his clay face feel.
   - B. Tell what the writing made his clay face think.
2. Have students explain to each other exactly which parts of the writing (specific selections) caused the face to react.
3. Repeat the procedure and the response as often as time allows.

*Baker's Clay Recipe

3 c. flour
1½ c. salt
6 tsp. cream of tartar
3 c. water
3 T. oil
Food coloring
Few drops of mint flavoring

Sift dry ingredients into heavy aluminum pan. Mix liquids and add to dry ingredients. Blend. Cook over moderate heat. Stir constantly, until dough pulls away from pan or until sticky. Turn on floured board, knead. Add coloring. Store in airtight container. Keep in refrigerator.

PRE-PRODUCTION WRITING

Purpose: To make students aware of the fact that all project planning involves the composition process.

Procedure:

1. The student writes in detail his plans for a project for another class.
2. Possible projects could include:
    a. Home economics: a notebook of home decorating ideas, a collection of favorite recipes, hints on sewing synthetic fabrics.
    b. Foreign language: making a tape for the use of a foreign language student studying English.
    c. Mechanical/technical drawing classes: plans for a house, or a small commercial building with detailed explanations of purpose and function.
    d. Social studies: construction of a model of an historical building or the reproduction of a document.
    e. Woodworking/metal classes: drawings and written descriptions of the process to be followed in the creation of a piece of furniture, a metal wall hanging, etc.
    f. Mathematics: a written description of the construction of three dimensional figures illustrating mathematical principles.

Response:

1. The teacher's approval of the project on the basis of the preliminary written description will be the primary response.
2. The teacher's (other subject area) acceptance of the finished project for credit will be the final response.

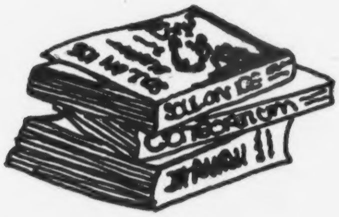
Variation:

Procedure:

1. A student works with a partner to conceive of a possible project, product, or a service for which a need exists.
2. All communication from the beginning must be conducted in writing.
3. Writing continues until both are sure that they understand each other's ideas, the process of putting the product together, and the end result.

Response:

1. One partner gets up to explain the project orally to the class. The other must remain silent even if he disagrees with what is being said.
2. The second partner then has a chance to set the record straight to the class.
3. Both partners then discuss the difficulties they experienced in communicating during the project. (Explanation may be done in front of the class or with the teacher or as a written assignment.)



STAMP IT ME

Purpose: To enable students to generate self-disclosure data and provide a base for student interaction using the self-disclosure data.

Procedure:

1. Students are asked to make up a brochure advertising something they have written (materials are provided for this activity: sheets of colored paper, materials which lend themselves to collage, such as catalogues, post cards, magazines, etc., glue, staples, tape).
2. Advertisements are then displayed around the room. Students wander around looking at various advertisements.

Response:

1. Students can select several advertisements that particularly interest them and go talk further with those students who created the ads.
2. Creators can present their advertisements to the entire class explaining and interpreting their creations.

Variations:

1. Road of life: Each participant is asked to place a dot on his paper which represents his birth. He can then portray in any way he wishes a series of critical incidents which he feels are representative of his life. (Road map with pictures symbolically placed, a graph, etc.)
2. Comic Strip: Participants divide their paper into twelve sections. In each section they are to illustrate a peak experience .
3. Silhouettes: Group forms dyads and participants take turns drawing full-sized silhouettes of each other. Silhouettes are placed on the wall, the name of the model is added. All participants move from silhouette to silhouette adding the feature which they associate with the model.

JUST GIVE ME THE FACTS...

Purpose: To assist students in selecting data relevant to a specific assignment.

Procedure:

1. Divide into pairs.
2. Each member of the pair is to learn as much about his partner as he can for the purpose of making a collage. The collage should depict his partner's personality or character, or interests, or any combination of these.
3. Students should have time to work on their collages in class. The collage may be shaped so as to suggest a personal characteristic or interest. (A large mouth for a talkative girl; a musical note for a musician)
4. Allow several days for completing the assignment. Have students display their collages in the room for leisure viewing by all students.

Response:

1. After all of the collages have been posted, allow time for students to talk to their partners about the contents of the collage.
2. Ask a third student in the class to explain the collage using on-the information depicted on the collage. The collage-maker, the subject and the third party then discuss the problems of communication encountered at each step.

Variations:

1. At the beginning of a new class situation, have students interview each other for a definite period of time. Each partner will then introduce the other one to the class, using only that information obtained in the interview.
2. Have students select a controversial issue and interview five people for their opinions on the issue. In class, have students

explain the issue and detail the responses of the people interviewed. Students then discuss or write out their reactions to how well the interview covered the central facts.

RESPONSES IN ANOTHER MEDIA

Purpose: To help students perceive something about the process of communication by reacting to and interacting with other students' compositions.

Procedure:

1. Almost any student writing will serve as starter. Teachers using this technique for the first time might consider assigning a detailed description or a creative writing project.

2. Identify each student's writing by number rather than name.

Response:

1. One student evaluates another student's composition by responding to it in a medium other than writing.

2. Example: The student has written __*__ ; another student responds to the writing with __**__ .

*Written Form	**Response
Short story	Collage
Character sketch	Cartoon
Incidents or episodes	Montage
History	Mobile
Biography	Clay figure
Reporting	Portrait
News story	Drawing
Editorial	Photograph
Letter	Film
Play	Video tape
Poem	Recording
Novella	Role playing

Variations:

1. The possible combinations of writing and responding are endless.

2. Consider sending a set of papers to an art class, to a drama,

speech, or music class for a response. Students in the non-writing class can respond not only through another medium but through taped or in-person discussions.

3. The non-writing responses in turn can trigger new writing experiences; a collage made in response to one student's writing can serve as the stimulus to another student for descriptive writing.

Cautions:

1. Consider whether the task assigned suits the skills of the students involved--at both the writing and the responding levels.
2. Allow plenty of time for interaction between writer and responder, especially if they are from different classes.
3. It is the ongoing process that is crucial in this activity.

CLUES TO FEELINGS

Purpose: To help students become alert to clues about the emotional state of another person.

Procedure: (With the help of an extroverted student, the teacher should demonstrate the procedure first.)

1. Ask each student to think of an emotion and write it on paper; a clear physical manifestation of it without naming the emotion.
2. Collect the papers--redistribute them at random, because a lone student might be embarrassed by being in front of the class. Send five students at a time to the front of the room. Each student acts out the physical clue he has found on the paper he received. By counting off from one to five around the room, assign certain students (all students with the number 3) to watch a certain actor (number 3) intently.

Response:

1. The class tries to guess the emotions that have been demonstrated.
2. The class discusses both the actor's response to their writing clues, and the audience's response to the acting. Actors discuss how helpful the writing was to them.
3. As a follow-up activity, describe a person doing something quite ordinary (such as walking into a room) in a way that could reveal his emotional state. Discuss.

Variations:

1. Use the same procedure to guess the age or occupation of a person.
2. Divide the class into groups of four. One of the four students leaves the room while the others decide who he is going to be (a rock personality, a doctor, a repairman, etc.). When he returns, the others treat him as the character he is supposed to be. He then tries to figure out his role and respond accordingly.

THE WRITING TEMPERATURE

Purpose: To help students assess the emotional impact of their writing upon their readers.

Procedure:

1. Ask each student to try to determine what his emotional state is at the beginning of the lesson: tired, bored, apprehensive, excited, etc.
2. Students read each others' papers (any writing) according to a prearranged pattern. Each paper should be read by three to five people.

Response:

1. The student writes down on a tally sheet his emotional state before he begins reading the paper.
2. The student reads another student's paper until he discerns the moment his emotional state changes. He then records on his tally sheet where in the paper the change occurred (after which words, phrases), and what the change is (from boredom to interest, from fatigue to amusement, etc.) along with the name of the writer. There should be a separate tally sheet for each piece of written material the student reads.
3. Every time the reader feels an emotional change while reading, he records it. He should not mark the paper itself because it might influence the next reader.
4. At the end of the reading, the reader records his overall emotional response to the paper, even though his response may be "no change in emotion(s)."
5. After each paper has been read by at least three different people, the original writer retrieves it and has three tally sheets to ponder before he writes again.

EMOTIONS AND MEDIA

Purpose: To explain the relationship between personal emotional responses and various forms of media.

Procedure:

1. Have students list the various emotions they experience, such as love, hate, kindness, pity, disgust, etc.
2. Using a scale of zero to ten, have them place the range of emotion they usually experience (0 is none; 10 is extreme; some students experience very little emotional reaction to anything).
3. Make a list of media (movie, t.v., books, radio, songs, newspapers, magazines, etc.).
4. Have each person try to rank these in terms of his emotional experience, listing in order from the one which evokes the greatest emotional response. Have students consider both the highs and the lows.

Response:

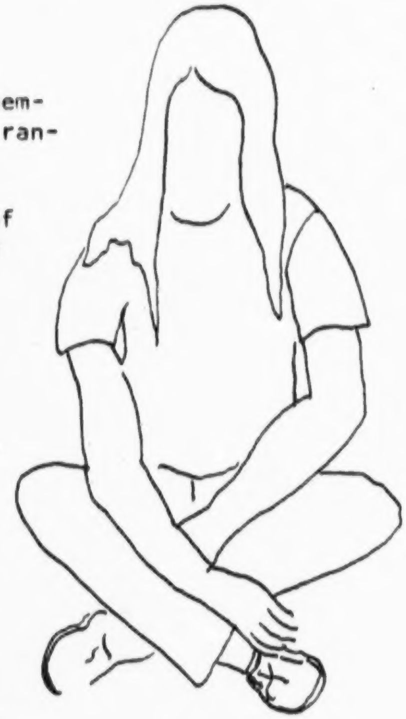
1. Make a composite chart for the whole class of the media and the emotional responses to them.
2. Discuss the reasons why a certain medium creates a greater emotional response than another.
3. Discuss what particular films, poems, novels, etc., create emotion in individuals. Are there any patterns?

Variation: Instead of media, explore topics such as stories about love, adventure, mystery, psychological quirks, etc.

WHO DO YOU SAY YOU ARE?

Purpose: To enable students to evaluate the writer in terms of his product.

Procedure:



1. All students write descriptions of themselves which are then distributed at random.
2. Each student is given a large sheet of paper and 10 minutes to do any of the following:
   a. Draw a picture, a cartoon, or a caricature of the person who has written a self description.
   b. Draw a pie with wedge-shaped segments of differing sizes to illustrate percentages of the writer which are devoted to particular life focuses -- love, work, school, sports, music, sleep, etc.
   c. Draw a life line or graph of the writer's life showing high points or projected total life line, indicating where the writer is at the present time.
   d. Write a series of words such as adjectives, free associations or even another description.

Response:

1. Completed sheets are held by individuals while they circulate around the room discussing descriptions. They should be instructed to talk to each other concerning the product (how well the responder understood the description, etc.).
2. Perhaps a sheet of questions could be attached (limit of four) to enable the students to discuss more responsibly and/or think more critically about the process.

025
Provoking an Aesthetic
or Value Judgement

THE STUDENT AS CRITIC

Purpose: To help the student develop his own critical framework for evaluating his writing.

To help the student develop a sense of writing for audiences other than the teacher.

Procedure:

1. A starter writing assignment may include any kind of writing. It may be whatever the student wishes to volunteer.

2. The class as a whole suggests a list of responses which could be applied to all types of writing. The teacher records these responses on the blackboard (20 to 30 are recommended). Undoubtedly there will be both descriptive and evaluative terms. One word responses are expectable and acceptable. Here are some probables:

interesting
well organized
yuk!
fresh
boring
sloppy handwriting

poor spelling
confusing
weird
interesting topic
fun
illogical

3. Assign numbers or letters to these responses.

Response:

1. The students read the papers. Each student reads several pieces of writing. Somewhere on the paper the reader lists the numbers of these responses which he feels apply to that paper.

2. During this reading stage, more responses (and numbers) should be added to the list when the readers suggest them.

3. When each paper has been reviewed by five critics, it returns to the author. He tabulates the responses, decodes them into written responses, and adds his own comments if he has any.

Variations:

1. The teacher may wish to form small groups of students whose writing had similar responses.

2. The teacher can tabulate a list of those responses which were and which were not used and bring them to class for discussion.

Follow-up Activities:

1. Repeat the activity with a modified list,
   with a different kind of assignment,
   with a different type of writing,
   with a rewrite of the first paper.

2. The teacher collects the writing and tabulations until the activity has been repeated often enough for each student to be able to make comparisons within his own writing.

3. The teacher and/or students may wish to focus further discussion and writing on one particular element suggested by the list and their experience with it.

Cautions:

1. The teacher's response to student writing may (or may not) invalidate the effect of student responses.

2. The students may need to be warned against submitting writing which is too private to share.

3. The teacher should avoid censoring or amplifying the brainstormed list created by the class. In time, the audience will discover what is useless and lacking, and what needs emphasis and what is vague.

MAKING CONNECTIONS

Purpose: To help students recognize a common theme occurring in two dissimilar media.

Procedure:

1. The teacher cuts short accounts out of the newspapers, all related to a common theme. There should be five or six more articles than there are students. Mount the clippings on paper with scotch tape. (Suggested themes: beauty, ages of man, seasons)

2. Circulate the clippings among the students, asking them to read at least five different articles.

3. Show a film with a related theme. (Thematic listings are to be found in the catalogues of the Seattle Public Library, the University of Washington, and Intermediate School District 110.)

4. Ask students to write a short statement about any connections that they see between the clippings and the film.

5. Ask students to sign their papers and then tear off the signatures, keeping them in a safe place to produce later. Then number 1, 2, 3 on paper.

6. Students then post their papers (with tape) on any wall in the room where they can be read easily. (If more than one class is involved, use a different colored paper for each period.)

Response:

1. After all of the papers are in place, students are to roam the room reading papers and discussing their merits informally.

2. Students then vote on the best three statements in each class. Voting is accomplished by marking an X next to the 1,2,3 on the paper chosen.

3. Take down all of the winning papers, which are then matched to the torn off names. Publicize the winners.

Variation:

1. Students first develop a criteria for judging papers.
2. Students write about their reasons for choosing the papers, directing their comments to the original writers. (Response by writing)
3. Winning statements are dittoed for further discussion. (Response through verbalizing)

SPEECH MEASURING STICK

Purpose:

1. To motivate a student to use language effectively to achieve his purpose.
2. To provide the speaker with feedback from his peers to judge his success and evaluate his performance.

Procedure:

1. Pre-delivery strategy (writing or discussion with the teacher).
    a. Student states his topic and assesses his knowledge of it.
    b. Student evaluates his audience in relation to his subject: level of understanding, predispositions, and what information his listeners will need and how they will use it.
    c. Student describes his purpose: What he hopes to make happen between himself and his audience.
    d. Student organizes his notes to achieve his purpose.
    e. Student designs a measuring device (such as a quiz) with which he can judge the success of his report.
    f. Student decides what he will accept as success.
2. Delivery of the speech.

Response:

- a. The audience uses the measuring device.
- b. The student collects his device, writes a summary of the results, and evaluates his performance on the basis of the data he has collected.

Variations: Some other purposes and appropriate measuring devices:

1. To persuade--a before and after vote to indicate whatever change the report caused.

2. To entertain--at the end of the report have students hold up a "Yea" or a "Boo" card.

3. To teach a skill--audience performs the skill.

4. To sell a product--audience turns in a "yes" or "no" card to the speaker.

EXAMPLE (Procedure 1)

A. Topic: The danger to human beings of exposure to radiation.

B. Audience: The audience has a background in general science gained in a ninth grade general science course. Some may feel mildly interested in the subject; others may feel it has nothing to do with them.

C. Purpose: To inform the audience about three basic sources of dangerous radiation and about the symptoms and effects of radiation poisoning.

D. Notes: The student tries to tailor his material to his audience by gathering examples of young people stricken with radiation poisoning.

E. Device: A short quiz to be taken by the audience after the speech.

F. Success: Seventy-five per cent of the class should be able to list two of the three sources of dangerous radiation and at least two symptoms of poisoning.

LETTERS TO THE EDITOR

Purpose: To give students experience in writing persuasively and in supporting their statements.

Procedure:

1. Each student writes an editorial, preferably on a controversial issue that he feels strongly about. (Younger students are sometimes more comfortable writing about the school world). The student signs his name.
2. The student writer reads his editorial aloud to the class. All compositions should be read once.
3. Other students take notes on those editorials they wish to respond to with a letter "to the editor."
4. Students must respond to three editorials, addressing each one to the particular writer involved and signing his own name. Try not to let too much time elapse between the assignments so the editorials will remain fresh in the students' minds.

Response:

1. Students collect their responses. They should be cautioned that a large number of responses may indicate a popular stand, an unpopular stand, or a flagrant lack of support for statements made.
2. Each student reads his response aloud. He may speak for a total time of three minutes in rebuttal if he chooses.
3. Class discusses what consitutes a good editorial, such as support of statements, documentation of facts, clearness in sentence structure, appropriate language, etc.

Variations:

1. Repeat the same process, use petitions in place of editorials. A school issue is a good choice.

2. Have students respond to the petitions by writing letters explaining why they would or would not sign a particular petition.

3. On the basis of the response, ask writers to modify or change their petitions to make them more acceptable.

4. Circulate the petitions in class to see which ones receive the most signatures.

5. The two or three best ones may be chosen by the class for circulation among the student body.

RESPONDING TO RESEARCH OR TECHNICAL PAPERS

Purpose: To enable students to understand the process involved in preparing an idea to be researched and tested.

Procedure:

1. Students develop an assumption or thesis on which to base their research for a proposed research paper.
2. Students are asked to list both sources and types of sources which might contain information they need in order to support their thesis.
3. They may also list questions or arguments which might refute their assumptions, and sources which would counter these arguments.

4. Students are then asked to write the introduction and the conclusion to this paper. (They need not write the body of the paper, for the purpose of this assignment is to get students to "think research paper.")

Response:

1. As students decide on a thesis or assumption on which to base their research, they present the thesis to the class for reaction and response. Class members may question the validity of the assumption and point out areas of disagreement, thus enabling the student to better anticipate opposition before he actually writes the paper.
2. After the paper is complete, each student presents it to the class and receives comment and questions from the group. He defends and clarifies his paper and thus receives immediate response to the ideas in his paper and his way of presenting them. (Set time limits here.)
3. While the student sits in the seminar thinking about and commenting on another student's paper, he has his own paper in mind, too. What he sees to criticize in another paper suddenly looms large in his own.

029-A
Generating Action

RESPONSE SHEET

THESIS IDEA

Supporting ideas, arguments, data and sources which are acceptable

Unanswered questions, ideas lacking supporting evidence

Faulty arguments

Does this paper convince you of the thesis?

INTRODUCTION TO THE BASIC WRITING SKILLS OF PRESERVING

Perhaps the first thing the reader will notice is the brevity of this section compared with the drafting and editing parts of the program. One might even exclaim, "Aha! Just as I thought: creative monkey business at the expense of basic skills."

To which we courteously, thoughtfully, reply, "Aaaaggghhrrr!"

Many people read magazines from back to front, so perhaps someone is reading this page prior to at least skimming the 156 pages which precede it. Here, then, is the premise of this little booklet:

There are basic skills of writing, and they must be taught/learned/practiced in order from most basic to "advanced" basic. Drafting is the most basic of basic skills. Plan on it: no drafting skills?--no editing skills. And no drafting-editing skills?--you should make speeches about sunsets to telephone poles before kids will learn how to punctuate and paragraph.

Also plan on it (and be pleasantly surprised): a kid who masters drafting and editing skills will pick up enough preserving skills in the process to make the job of teaching preserving skills a whole lot easier.

So that is why this section is so short. Precisely because the drafting section is so long.

To support the premise above, we have samples of kids' work from all over the district--kids who have been variously called slow, difficult, behind--whose work is not only exciting but shows amazing improvement in short order with spelling, punctuation, capitalization, and the whole works. To support the opposite premise, we also have teachers all over the district with workbook exercises in hand asking students, "Haven't you ever had this before?" followed a year later by another teacher asking the same kids...followed a year later...

Unfortunately, people who call loudly for a return to the basic skills, seldom answer the question, "Return to when?" May we suggest, at least back to 1877 (when the pupil was referred to as a "scholar"):

> "This book is an attempt to bring the subject of language home to children at the age when knowledge is acquired in an objective way, by practice and habit, rather than by the study of rules and definitions. In pursuance of this plan, the traditional presentation of grammar in a bristling array of classifications, nomenclatures, and paradigms has been wholly discarded. The pupil is brought in contact with the living language itself: he is made to deal with speech, to turn it over in a variety of ways, to handle sentences; so that he is not kept back from the exercise--so profitable and interesting--of *using* language till he has mastered the anatomy of the grammarian. Whatever of technical grammar is here given is *evolved* from work previously *done* by the scholar."
>
> --William Swinton, New Language Lessons: Elementary Grammar and Composition; New York: Harper and Brothers, 1877.

PART THREE: PRESERVING SKILLS

The Word Cache

PUNCTUATION OF APPOSITIVES IN LISTS: Make a word cache of nouns, then words and phrases that can be used in apposition to them. Then work out and properly punctuate the lists with commas, colons, and semicolons. Work from these two basic models:

1. Those items included are string beans, zucchini, tomatoes, and peas.

2. The following items are included: string beans, zucchini, tomatoes, and peas.

Note that the first sentence includes a list which is the complement of the subject. No colon is used. The second sentence includes a list which is in apposition to the subject of the sentence. Use a colon.

PUNCTUATION OF INCLUDED APPOSITIVES: Make a word cache of nouns and appositives for them. Then write sentences with the appositives correctly punctuated according to the following models:

1. Alfred The Great was King of Wessex.
   (Close relationship; no punctuation needed.)

2. If you could hear Mr. Bronson, our head coach, you'd believe we're going to win.
   (Single unit, set off with commas.)

3. Newer airplanes--specifically the 757, the 857, and the Starliner--have much more comfortable seats.
   (Multiple units - set off with dashes.)

4. Some items--string beans, a basic ingredient; zucchini, a succulent filler; tomatoes, a colorful addition; and peas, a standard nutrient--are indispensable for a good stew.
   (Multiple units set off by dashes, then units within units set off by commas and semicolons.)

PUNCTUATION PROBLEM CACHE: Ask students to construct a sentence cache which contains all the different punctuation usages they can find. Use newspapers, school bulletins, their own writing, magazines, assigned reading. Ask students to sort out and group usages which constitute problems for them, then arrange the final sentence choices into a punctuation style board for the class.

SPELLING: Students use the spelling-problem word-cache to establish what their own personal spelling difficulties are by making up a stack of their own problem words culled from situations where their work has been proof read. It is a simple matter to hand the stack of cards to someone else to pronounce for an oral test, then retest using only words they still misspell.

COMPLETE SENTENCE STRUCTURE: Using the model sentences for reference, the students are asked to construct a series of phrases, clauses, or word groups about which they feel there is an incompleteness. Let them combine their words with another person's until they can agree that they have a complete statement. This activity could be done with the class grouped to supply subjects, predicates, complements, modifiers, and substitutions. Follow the class activity with a search through the students' own recent writings for incomplete statements to be revised.

PARTICIPIAL PHRASE CACHE: snapping viciously
rolling under a toadstool
crawling on a distended belly
lurking in the woodpile
munching on a crispy critter

Starting with the examples above, have the students create (oral or written) sentences that begin with participial phrases which are immediately followed by the subject they modify. Example: Snapping viciously, the she-wolf kept my Aunt Tillie away from her pups.

An awkward construction example follows in order for students to see what happens with displaced participial modifiers:

Awkward example: Snapping viciously, my Aunt Tillie was kept away from the pups by the she-wolf.

SENTENCE STRUCTURE AND PUNCTUATION: Students can be various parts of the sentence. They can actually hold the model sentence cards and act out the structure. This would be especially useful for punctuation and modifier placement: "Hey, I'm the comma; let me in here!" or "Move your fat modifier over here closer to the action!"

USAGE: Ask students to do their own research and to come up with a number of word caches, in the following categories:

Words and phrases used freely by kids
Words used only in formal situations by kids
Words kids use that adults do not approve of
Words that are O.K. sometime but not when Big Brother is watching.

Make another cache for occupational and social roles, both young and adult. Let the group attempt to match usages to roles. Use this exercise as the basis for work on the history and origins of the concept of standard English, the changing nature of language, the basis of power decisions about usage, and for editing draft.

CONJUNCTION CACHE: Ask the students for two simple sentences about the same topic:

Manders has warts.

Manders has many friends.

Keeping these clauses constant, the students draw conjunctions from the conjunction cache and join the two ideas with them, noting how implications and meanings are altered as the conjunction moves in the sentence or changes completely. Students will be able to see and discuss the connection between conjunction choice and precision and clarity in ordering ideas. The correct punctuation of these conjunctions can also be illustrated here by combining this exercise with one from the punctuation cache.

PART THREE: PRESERVING SKILLS

Punctuation, Capitalization, Grammar, and Usage

The business of preserving skills is the business of knowing how to apply those conventions that set off print in an attractive and rather standardish form. Only seldom does the absence of preserving skills seriously impair understanding, but their observance offers a tremendous advantage to the reader in being able to concentrate on content without having to decipher "original" styles of spelling, punctuation, spacing, and so on.

Our ability to read and comprehend written and printed material rapidly depends to a large extent upon our being able to count on, and thus mentally ignore, the accustomed spacing between sentences, capital letters, and periods. From the reader's point of view, then, preserving skills are somewhat like the white lines on roads. We plan on their being there, and we plan on everyone's staying to the right of them, but we don't spend much time thinking about them. Their presence frees us to think about where we want to go.

From society's point of view, the preserving skills offer a handy and inexpensive way to separate the dummies from the smarties. It would cost a lot of money for industry and education to evaluate seriously whether a person can think, manage, construct, and arrange, so we rely on cheaply administered, standardized tests to measure the only things they can measure, the individual's ability to apply the cosmetic touches of punctuation and capitalization. People who can punctuate and capitalize are in; people who can't are out. Why society would want to classify people as dummies and smarties is beyond the scope of this paper, but the fact that it happens is real. Therefore, it would be irresponsible not to teach kids the preserving skills in self defense.

> Generally, New Directions in English provides not only an effective but imaginative approach for developing the preserving skills. Each book follows the other in providing a cumulative repertoire of skills appropriate to the age of the student and, beginning with Book 3, summarizes the growing list of skills in a LANGUAGE HANDBOOK. The activities and observations which follow are offered as a supplement to the eight texts of New Directions in English.

Punctuation

On the whole, punctuation and capitalization are like musical notes; their meaning doesn't come alive, except in a very artificial way, until they are experienced in some context--a sentence or a melody. This is to suggest that the best place to teach punctuation is with the basic sentence patterns, and the best place to teach capitalization is in the application of items from the word cache to real sentences. Notice that the basic sentence pattern models on page 23 are both punctuated and capitalized in context.

The punctuation for a few items, like dates, can be learned out of the context of the sentence, but the following punctuation rules can most effectively be developed through work on the same sentence models as are used to develop sentence sense. To a large extent, the presence of a visual model on the classroom wall is more useful than rules or technical terms. The idea is that kids should produce sentences and punctuate them rather than punctuate someone else's sentences.

Punctuation Models from Basic Sentence Patterns

Any basic pattern:

Birds sing.
Birds make melody.

period

Emphasis added:

My bird sings and does card tricks!

exclamation point

Emphasis and wonder added:

Your bird does what‽

interrobang

Question transformation:

Do birds sing?

question mark

Any basic pattern expanded by series modification:

Cheerful, young, happy birds sing.

commas

Any basic pattern expanded by appositive substitution:

Alfred, my German pen-pal, never forgets my birthday.

commas

Any basic pattern expanded by multiple-unit appositive substitution:

The ingredients for a good stew--zucchini, tomatoes, beans, and carrots--are available most of the year.

dashes

Any basic pattern expanded by appositive list:

These are the ingredients: zucchini, tomatoes, beans.

colon

The ingredients are as follows: zucchini, tomatoes, beans.

Any basic pattern expanded by a sentence-completing list:

The ingredients are
zucchini
tomatoes
beans

no punctuation

Any basic pattern expanded by compounding of two nouns:

Alfred is my pen-pal.

hyphen

Any basic pattern shortened by contraction transformation:

It's a nice day. — apostrophe

Any basic pattern shortened by possessive transformation:

This is John his book. This is Mary her bike — apostrophe
This is John's book. This is Mary's bike.

Any basic patterns combined dependently:

When birds sing, they also fly. — comma
Birds, if they sing at all, also fly.

Any basic patterns combined independently:

My bird sings and does card tricks. — no punctuation
(very short)

Birds sing for their supper, and ducks quack for their dinner
(short connector) — comma

Birds sing for their supper; however ducks quack for their dinner
(long--four letters or over--connector) — semicolon

Birds sing for their supper; ducks quack for their dinner — semicolon
(no connector)

A basic pattern combined with a question transformation:

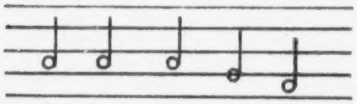
Birds sing, don't they? — comma

Students who have trouble with applying the punctuation preserving skills should be diagnosed for one of two problems:

1. Genuine forgetfulness
2. Lack of understanding

The solution for the former has troubled every parent, teacher, mentor, guardian, and chaperone from the year 'one.' Explaining the rule is not the remedy: the kid is not ignorant of the rule; he forgot in his haste, excitement, or oversight. It is very tempting to hand the second child a stack of pre-printed, easy-to-check exercises, but when was the last time you can remember that worked? The problem of the second child is not much cured through rule-memorization as through practice writing his own sentences following the basic models while adding the correct punctuation the model provides.

Another technique--different strokes for different folks--relies on our ear to tell us about punctuation. In the English sentence, it is possible to hear pitch, for example:



We are leav-ing now

Generally, pitch in English goes down at the ends of most sentences, rises at the ends of questions or excited statements.

Pauses, also, enable us to understand much of what we hear. Listening for the pauses in the passage below, for example, can reveal where the punctuation ought to go and make sense out of nonsense:

Lord Wellington entered on his head
his hunting cap on his feet
his famous hiking boots in his hand
his favorite walking stick on his brow
a cloud in his eye fire

Generally we insert periods or semicolons for "big" pauses and commas for *shorter pauses.

Many students, especially those sick of printed workbooks exercises, can be helped in five minutes of work with the teacher in listening to pauses and pitch changes, then inserting appropriate marks of punctuation in their own writing.

*reminds one of the story about small hands being a requirement for radio announcers: wee paws for station identification!

Capitalization

Like punctuation, capitalization is learned best in the context of learning the sentence pattern models: each sentence, no matter how expanded or transformed, begins with a capital letter. The capitalization of proper nouns, too, can be learned as they occur naturally in the writing of sentence pattern examples.

Helen King, second grade teacher at Stevenson Elementary School, has a really nice way of combining these preserving skills with sentence writing. Helen invites a different child each day to compose a story which Helen writes on the board. When the story has been completely dictated, Helen and the kids put in a green (for go) capital letter at the beginning of each sentence, a red (for stop) period at the end, a yellow (for slow) comma at the pauses in the middle, and a purple (for important) capital on any proper nouns within the sentence. Then each child copies down the story complete with punctuation and capitalization in color, illustrates the story, and gives it to the author who gets to take them all home with his own on top to show mom and dad, Susie and Jeffie, and Spot. The next day it's someone else's turn to make up the story.

Grammar and Usage

Grammar is seldom a writing problem with native speakers. Very few kids born in this country will write, "Apples tasty Yakima from are." What we somewhat imprecisely attribute to grammar faults are very often faults of usage that no amount of grammar can correct.

Accepted usage is like accepted social behavior, which is what it is part of. In order to encourage accepted patterns, or to discourage unacceptable patterns, it is important to understand what social behavior is and is not. First, it is not logic. The reason we set a table the way we do is because that is the way we set the table. No amount of arguing that it would actually be handier for most people to have the fork placed on the right is going to do any good.

It is a matter of historical record that many usage items were invented exactly for their snob effect, to be able to tell members of polite society from the unwashed masses. It is hard to make any kind of serious "logical" argument that double negatives are undesirable; they actually add emphasis. And why in the world the fact that amare in Latin is one word and can only be one word should mean that in English we cannot splice another word between the to and the love, when in our language the infinitive is clearly two words, can only be explained in terms of the eighteenth century's admiration of things Continental and put-down of things Anglo-Saxon. Who-whom, and shall-will, are other usage items that would be regarded as jokes and hoaxes if the conditions of their invention were known by the general public.

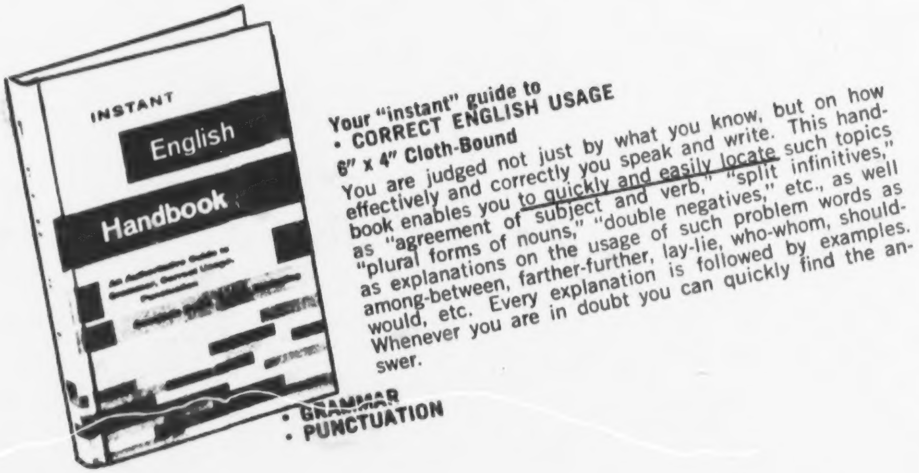
Logical or not, society's attitudes toward setting the table and English usage is nonetheless real, so it would be irresponsible not to help any student who is unaware of the jeopardy his "faulty" usage places him in.

Pre-printed exercises won't help the kid with a usage problem any more than giving a kid who habitually puts his feet on the coffee table one more lecture on how hard your mother and I have worked to afford that piece of furniture.

Information is seldom the problem.

Usage problems are corrected on an individual basis one at a time by identifying the faulty item, supplying an acceptable alternative, and providing positive reinforcement for the student's adoption of the alternative.

Our reluctance to recognize that kids with usage problems need help, not exercises, has contributed to the growth of diploma mills which promise our former students instant success if they'll just buy the "authoritative" handbook such as the one below which, as we have underlined, neatly splits an infinitive even as it promises to cure the rendering asunder of such constructions:


INSTANT
English
Handbook

Your "instant" guide to
- **CORRECT ENGLISH USAGE**

6" x 4" Cloth-Bound

You are judged not just by what you know, but on how effectively and correctly you speak and write. This handbook enables you to quickly and easily locate such topics as "agreement of subject and verb," "split infinitives," "plural forms of nouns," "double negatives," etc., as well as explanations on the usage of such problem words as among-between, farther-further, lay-lie, who-whom, should-would, etc. Every explanation is followed by examples. Whenever you are in doubt you can quickly find the answer.

- **GRAMMAR**
- **PUNCTUATION**

A Project to Apply All the Preserving Skills

1. Show the film, Story Of A Book and several primary books to see what kinds of stories are appropriate. Or invite students from the high school children's literature elective course to talk about elements of children's literature.

2. Each student then writes a story that he or she feels would be appropriate for a primary student.

3. The story is then divided into parts so that one or two lines will be written on a page.

4. The student then takes several pages of typing paper cut in half (5-1/2 x 8-1/2), and writes the one or two lines on each page as it will be in the final book. Above or below the writing the student may then make a simple sketch of what his drawing for that page will be like.

5. When this draft is completed to the student's satisfaction, he or she will then use construction paper of approximately the same size to make finished drawings using crayon or colored pencils.

6. When the drawings are completed, the student or the teacher may type the story as it corresponds to the pictures using a primary typewriter.

7. A cover may then be made using tagboard and the finished product is stapled together.

8. Intermediate students enjoy sharing their books with primary students and primary students enjoy sharing with other students, the teacher, and principal.

SUPPLEMENTS

A BLACK LITERATURE MODEL

A Supplement to the Senior High Program

by

Sandra Clark
Sammamish High School

Since all of the reading in the black literature course is designed to provide Expectations 1, 2 and 3, no separate activities have been listed for these. Rather than a course description, mentioning major activities which normally embrace numerous expectations, the individual activities have been described only to illustrate how a course can include each of the expectations. In an actual course, many other activities (reading, discussions, writing, etc.) would be done in addition to those listed below.

Expectation Numbers	Activities
5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)? 10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical	Examine greeting cards in several stores, perhaps focusing on just one type such as birthday or Valentine cards. Look especially for the way the races are represented in the pictures. What views of society are implicit in them?
5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)? 10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical	

Expectation Numbers	Activities
	Examine advertisements in magazines and newspapers. Be sure to include the ads of small local companies, large national companies and as many others as possible. Can you draw any conclusions based upon your observations?
51. To state to one's self a view of the relationship between the self and other people, other places, other times 52. To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself.	Before the beginning of the reading and discussions for the course and again toward the end, engage in several experiences designed to determine your attitudes towards blacks and your awareness about blacks. Without revealing the results of these experiences unless you wish, try to determine what such information reveals about you. Some experiences might be to take prepared surveys designed to determine the attitudes of blacks and whites toward one another, checks of knowledge held by whites about blacks, or simply inventories of your own attitudes toward such issues as bussing, integration in housing, education and jobs, and mixed marriages.
39. To speculate on how something came to be the way it is or to be said the way it was said 40. To confront events that require predicting possible effects	Look at copies of some Louis Harris surveys revealing the findings about the attitudes of blacks and whites toward one another. Hypothesize about what may have contributed to the differences in attitude shown from one survey to the next.

Expectation Numbers | Activities

23. To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

21. To translate into language information that comes from the senses

26. To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process

After watching several weeks of Soul (Channel 9), begin to develop a definition of soul.

7. To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness

13. To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

After watching a Black Journal program (Channel 9) on which the participants voice their opinions about a controversial subject, interview some of your friends and neighbors about the same issue. Compare the results. Hypothesize about the reasons for the similarities and/or differences.

14. To investigate the many ways in which people's perceptions and attitudes are formed and changed

51. To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself

Expectation Numbers | Activities

Take the "Semantics -- Racial Prejudice Attitude Inventory for People Who Think They're Not" by Jim Sabol and talk about the results: how does the choice of words both reveal and shape our beliefs or attitudes?

28. To work with the constructions of words for a larger vocabulary

Take the Black Terminology Inventory to check your awareness of blacks and their culture. (Interesting to repeat later.)

9. To consider the impact of time, place, and context upon another person's idea

5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?

24. To assume various roles in order to test the impact of those roles upon an idea

44. To investigate the difference, if a statement had been made by a different person or in a different time

Read Eve Merriam's Inner City Mother Goose. What is the stance of the poet? Try rewriting some Mother Goose Rhymes from another stance -- an ecologist, an Uncle Tom or a women's lib advocate maybe.

7. To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness

25. To stay with an idea long enough to see it develop or change

Expectation Numbers

Activities

Compare the attitudes toward a particular topic (death, God, manliness, etcetera) in the literature of different eras. What similarities and differences do you find? What clues do these samples provide about how attitudes vary and why? (If death were the topic chosen, information could be from Manchild in the Promised Land, "To Da-duh, in Memoriam," "Summer Tragedy," (short stories in Black Voices) "If We Must Die," "Brown Girl Dead," "Three Epitaphs," and "Mourning Poem for the Queen of Sunday" (poems in Black Voices) for example.

6. To experience the writer-as-artist's means of picture-making: images, metaphors, symbols

13. To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

18. To explore the ways in which language changes

Read "I'll Walk the Tightrope." Make a list of meaning-carrying words. Group the words in a few sub-categories (probably two or three groups) such as words relating to tightrope walking, words showing the speaker's feelings, or words showing the speaker's actions. Talk about how the meanings of each group of words are limited by the presence of the others. Discuss the ways in which the speaker's life might be likened to walking a tightrope. Then experiment with another metaphor that the poet might have used to convey these feelings about her life. (You might try taming wild animals, being a trapeze artist, a juggler or a clown.) How is the effect of each metaphor different? What meanings are lost or changed when the metaphor is changed?

Expectation Numbers	Activities
12. To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory 16. To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces	Read the poem "Status Symbol." Talk about the words capitalized and uncapitalized, the spacing and the punctuation as clues to the poet's meaning, especially to see how they're indicators of the irony that must be perceived.
4. To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization	Before finishing the play, discuss the following points concerning the play up to Lena's first entrance: What does the apartment look like? What do we know about Ruth so far? What do we know about Walter Lee so far? What feelings do you have about them and their circumstances? What questions or problems have been revealed or hinted at so far? Keep these issues in mind as the play develops to see if any of the information changes or changes in significance as the play continues.
15. To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage	While reading or listening to what a black writer has said, watch for constructions that seem unusual to you. (The ghetto language in any modern novel will do.) Watch especially for pronouns and verb tenses and for words that are unfamiliar or words that are used differently than you're used to.

Expectation Numbers	Activities
22. To deal with an idea on various levels of concreteness from specific to universal	Using the results of a Louis Harris survey of racial attitudes, speculate about why people respond as they do and provide concrete evidence about information given.
37. To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties	Based upon the knowledge you have about the black man in America, what reactions do you have to the following attitudes? "The war between blacks and whites is over and the black man has won." "Nothing will ever be accomplished until the white man accepts the black man as another human being."
29. To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"	Draft your opinion about a controversial issue like bussing. Work with it in several ways: How would you articulate it to a close friend, in a letter in the Bellevue American, or to a member of the school board? How would you feel if you were angrier, less certain or eager to win votes? How might you express this poetically, dramatically or in an editorial? How might ____________ have said it? (Fill in the name of a well-known public figure.)
19. To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving	

Expectation Numbers | Activities

Keep a journal in which you record both information about and reactions to what you read and hear. Include whatever seems to you to be significant. This might include statements with which you agree or disagree, statements that impress you, concerns or questions that you have, or information you want to remember. Include as much detail as you wish in whatever form is best for you.

27. To express an idea in a non-verbal medium

To test the extent to which our facial expressions, gestures, and other non-verbal reactions reveal our feelings. Try pantomiming various feelings toward blacks that are common among white people and see how clearly these feelings are communicated to the others in your group. For example, you might try conveying complete acceptance, reluctant acceptance, condescension, uneasiness, hostility, superiority, tolerance or fear.

38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students

41. To speculate about what people might become

Compare the statements of radical, moderate and conservative blacks about the future of black-white relations in this country. Material from the Black Panther newspaper, _Jet_, _Ebony_, and publications from organizations such as the NAACP or the Southern Christian Leadership Conference or Congress on Racial Equality would provide varying views. Discuss the differences in their views, the probable reasons for these differences, and your reactions to them.

11. To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application

Expectation Numbers	Activities
17. To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker 30. To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord 21. To translate into language information that comes from the senses	Examine as much material as is available about the pros and cons of a controversial issue, such as bussing to achieve integration. Be sure to include statements by a wide variety of speakers, both North and South, black and white, liberal and conservative. After reading as much as possible, begin to look at the differing attitudes to see if they can be grouped in any sub-divisions within the broader category of pro or con. Compare the various stances and examine each one in light of the speaker. Do the advocates of any of the stances have anything in common? How can you account for the fact that they do or that they don't? To what extent does the person's previous situation or beliefs determine his stance? Why have certain ideas been included or omitted in each position? Check also for the use of loaded words, either-or reasoning, faulty cause and effect relationships, biased authority or other persuasive techniques. After examining all of these statements in all of these ways, decide upon a thesis that you could advance and develop into a paper using the information you have gained as evidence to support your thesis. For example, if you were to choose bussing as your topic, you could discuss what seems to cause a particular group to hold the view they have about bussing. Or you could explain what you've discovered about the divergence of views among a particular group. You should choose as your thesis something that you feel is significant about the issue.

Expectation Numbers | Activities

41. To speculate about what people might become

Toward the end of the course, use the information you've gained to speculate about the future of the black man in America. You might want to generalize about what you think the next decade will bring, or you may wish to go into more depth about one aspect such as housing, education or politics. Explain what led you to your conclusions.

26. To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process

29. To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audience, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"

36. To work together on a common project

48. To be involved in establishing criteria for selecting the best way of doing something

49. To seek out criteria for the best way of communicating in a specific situation

47. To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results

46. To make and support a value judgment

59. To attempt to persuade another to one's own belief

Work with a small group of students who have a common interest in a problem facing the black man. (Housing, employment and education are always possibilities.) As a group brainstorm about the historical background of the problem,

5

Expectation Numbers	Activities
	especially what you consider the probable contributing factors, and the possible solutions to the problem. Then embark upon research -- read, interview, whatever is necessary to gain sufficient information after discussing the possible means of gaining valid information and the ways of judging its validity. After the extensive research, meet again as a group to discuss your findings and to modify the information from the brainstorming sessions. Repeat this research-modification process until your group is satisfied with the completeness of your search. Then draw some conclusions about alternative solutions and set about convincing others to accept and to act upon the solution(s) you've determined. Decide how to approach the various audiences you'll need to contact (fellow students, faculty, administrators, school board members, the general public). Then begin trying to help solve the problem by speaking to the class, writing letters to editors, gaining an audience with influential people -- whatever you've decided.
31. To revise ideas reflecting the reactions of a live audience 34. To have a piece of one's work published 35. To be involved in a dialogue about one's own writing and the writing of other students	As a project toward the end of the course, if you wish to, submit a piece of your work (a poem, a drawing, a critical review, a reaction -- whatever you wish). Several small groups of students should screen all of the material submitted. One group could screen the art work and another the poetry, etc., if the talents of the class allow such a grouping. Otherwise the groups simply allow the screening process to proceed more rapidly because everyone need not read every entry. Brief reactions should be conveyed to the author of each entry, preferably in a conference with the screening group, but perhaps only in a written critique. After the first screening, each entrant should be allowed

Expectation Numbers | Activities

to revamp his work, taking into consideration the reactions of the group. Then repeat the submission and screening processes as often as feasible until all material (hopefully) is in a publishable form. Publish and distribute as widely as possible.

45. To encouter a situation in which judgment must be reserved until all of the evidence is in

After doing some reading/discussing/thinking about an impending issue involving race concerns, try to predict the outcome and then check your predictions against reality. (Recent issues that would have been possible include the chances of Shirley Chisholm's being nominated, the outcome of the United Construction Workers work stoppages, or the outcome of the uprisings by black inmates in a state prison.) Or if no such issues are pending, use a piece of literature as a substitute. ("Summer Tragedy" by Anna Bontemps in Black Voices is one such possiblity.) Divide the story or selection into units which provide major clues to the outcome. After students have read the first section, have them predict the outcome; repeat this with each section. Discuss the experience, including such things as how a single clue suggests a multiplicity of outcomes that are narrowed by the addition of clues and how and why humans tend to choose some possible outcomes and reject others.

42. To invent. expand, and transform sentences

33. To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

After reading a book from a list of possiblities (perhaps ones which reveal differing attitudes towards white men or the means for the black man to achieve equality), work in a small group with the others who read the same work. Begin by making statements about your feelings about the

Expectation Numbers	Activities
	book and then about what the author was saying. (Although this is primarily an idea-generating exercise, it can also be used exclusively as a sentence pattern drill by writing the sentences, expanding them, or transforming them in particular ways.) As the sentences are developed students will find points for discussion that will eventually lead to some consensus about the book. Then the groups can share their ideas -- and compare them -- with other groups -- in a panel discussion perhaps.
43. To experiment with word invention; to speculate about outcomes of our changing language	Using some of the words from the terminology inventory or, preferably, some gathered during your reading, talk about the ways the words were formed or altered and then figure out some ways that other commonly used words could be changed (following the same patterns discovered, perhaps). (*Jive* and *bebop* -- both verbs -- are two possibilities.)
Who knows how many Expectations?	Play Blacks and Whites (a *Psychology Today* game), which was designed, according to the originators, "to give middle-class whites a taste of the helplessness that comes from living against implacable odds." The game was printed in the March, 1970 issue of *Psychology Today* (which also indicates that it's available for $5.95 plus 50¢ handling from Psychology Today Games, Box 4762, Clinton, Iowa 52732).

"I'll Walk the Tightrope" by Margaret Dammer
(In Black Poetry, edited by Dudley Randall, page 21)

I'll walk the tightrope that's been stretched for me,
and though a wrinkled forehead, perplexed why,
will accompany me, I'll delicately
step along. For if I stop to sigh
at the earth-propped stride
of others, I will fall. I must balance high
without a parasol to tide
a faltering step, without a net below,
without a balance stick to guide.

"Status Symbol" by Mari Evans
(In Black Voices, edited by Abraham Chapman, page 479)

i
Have Arrived

PEOPLE, GROUPS AND TERMS IMPORTANT IN BLACK CULTURE

The following list of terms, groups and names are important in black history locally, nationally and/or internationally. To get an indication of your awareness of black culture and history, please define or identify each as specifically as you can. The list is limited intentionally; that is, not all of the names, groups or terms possible are listed. It is intended to be a sample. Some should be familiar to all of you; some, possibly to none of you. Again, we'll take a count to make a summary so you can compare your knowledge with others' knowledge of the same material.

Terms

numbers
Jim Crow
grandfather clause
miscegenation
Uncle Tom
passing
Mr. Charlie
honky (hunky)
ofay
konked
de facto
to jive (non-musically)
turning tricks
wasted
horse
the man
chitterlings
greens
Afro (an)
high yeller
gray boy

Groups

Fisk
Black Muslims
Urban League
CORE
NAACP
Tuskegee
Panthers
KKK
SCLC
Howard
Hampton
SNCC
Coptics

Individuals

Pearl Bailey
Eldridge Cleaver
Crispus Sttucks
Malcolm X
James Baldwin
Ossie Davis
Frederick Douglass
Ralph Ellison
Lorraine Hansberry
Muhammed Ali
Flip Wilson
Paul Robeson
Yardbird (Bird)
Richard Wright
Sidney Poitier
George W. Carver
Autherine Lucy
Ralph Bunche
W.E.B. DuBois
Elijah Muhammed
Medgar Evers
Marcus Garvey
Mahalia Jackson
Langston Hughes
James Merideth
Adam Clayton Powell
Bessie Smith
Harriet B. Stowe
Billie Holiday
Shirley Chisholm
Stokely Carmichael
H. Rap Brown
Don Lee
LeRoi Jones
Gwendolyn Brooks
Roy Wilkins

People, Groups and Terms Important in Black Culture (continued)

Individuals (continued)

Booker T. Washington
Nat Turner
Angela Davis
Art Fletcher
Ruby Dee
Jesse Jackson
Huey Newton
Walt Hundley
George Jackson
Don Phelps
Percy Sledge
Floyd Patterson
Harriet Tubman
Marian Anderson
Jesse Owens
Denmark Vesey
Claude McKay
James Weldon Johnson
Otis Redding
Count Basie
Ray Robinson
Richard Wright
Fats Waller

Semantics

A Racial Prejudice Attitude-Inventory for People Who Think They're Not

There are no right answers, but there is
certainly a lot of room for discussion.

____1. Which of these terms makes you feel better? (not, which would you use, but which would make you feel better if everyone used it?)

A. Negro B. Black C. Colored D. Afro-American

____2. Given a free choice, most people would live in communities of all one race.

A. True B. False

____3. Most people would agree that a bus loaded with a basketball team is unusual because all the people on it are unusually tall. Given a bus full of all white people, would you think the situation is

A. Unusual B. Normal

____4. Are you racially prejudiced against Negroes?

A. Yes B. No

____5. Do you think Negroes are racially prejudiced against whites?

A. Yes B. No

____6. Do you ever get warm, human feelings that you'd like to go down to the Central Area and do some good work for little black children?

A. Yes B. No

____7. Do you like rose gardens: beautiful row after row of roses all the same hue?

A. Yes B. No

____8. Hardly anyone goes looking for neighbors with a ruler so that they can live next door to someone of the same height. Many people, however, go looking for neighbors with a color-card so that they can live next door to someone of the same race. What is your reaction to these statements?

A. That's different; height and race aren't the same so the comparison is ridiculous.
B. That's very true; people sure do that.
C. People ought to be able to use any kind of ruler they wish to decide where they want to live.

____9. A. There's really very little difference between whites and blacks.
B. There's really very little difference between them and us.
C. Neither.

____10. A. Crossbreeding in flowers is probably a good thing; it results in more beautiful colors and forms.
B. Crossbreeding in dogs, horses, and people is probably a bad thing; it just results in weakening the line.
C. Both.

____11. A. Variety is the spice of life.
B. That's great as long as you don't mean politics, religion, or people.

____12. A. Negroes ought to be accepted because they have rights just like any other group.
B. A Negro ought to be accepted because he has rights just like anyone else.

____13. A. The best world would be made of each separate race in its own chosen location, with equal rights for each group and no conflict between groups.
B. The best world would be made of no races at all; races would be totally eliminated through intermarriage.
C. The best world would be made of some races and some mixtures, whatever people feel like doing.

____14. A. When a really outstanding Negro comes along that I know like a friend, I would tend to always have in the back of my mind that he's a Negro.
B. When a really outstanding Negro comes along that I know like a friend, I would tend to forget he's even a Negro.

____15. A. A Negro who makes it big has an obligation to help others of his race.
B. A Negro who makes it big has no obligation to help his race.

____16. When trying to make conversation with a black person, and a white person says, "How do your people feel about Viet Nam?" the black might feel
A. Interested
B. Flattered
C. Insulted

____17. The fact that this inventory is about two races is
A. Realistic
B. Insulting
C. Broad minded
D. Narrow minded

Louis Harris Survey: Fewer Whites are Critical of Blacks and Louis Harris Survey: Blacks Feel Discrimination Grows, copyrighted by the Chicago-Tribune/New York News Syndicate, 1971 omitted due to copyright restrictions.

CHILDREN'S LITERATURE RESOURCES AND ACTIVITIES

A Supplement to the Senior High Program

by

Sandra Clark, Sammamish High School
Donna Palmer, Bellevue High School

Although the following information was compiled for use by the high school students and teachers involved in the Children's Literature elective, with few exceptions it could also be used by most elementary teachers. (The materials labeled Children's Literature Materials in the lists of resources are limited to use by these classes. Most of the books listed there, however, are readily available either through the professional library or the public libraries. Only the films, records and cassettes may not be generally accessible.) The information is an initial compilation -- complete as possible at this time -- but each reader will undoubtedly be able to suggest additions to it.

To use this as a resource, only two other bits of information are essential:

1. There are two audiences intended. The teachers of the Children's Literature classes will be interested primarily in the activities listed for high school students; the high school students will be most interested in the activities listed for grade school students; both groups will find the resource lists helpful.

2. The sections are entirely arbitrary -- they were just the most commonly used divisions in most of the resources. They do not necessarily correspond to the units or the sequences used in the Children's Literature classes. But they did permit a grouping with a minimum of overlapping. The speakers have been listed in the area where an English teacher is likely to be the least familiar. Most of the speakers could provide assistance in most of the areas. Other school librarians can usually help too. Similar logic explains why more resources and activities are listed for some units than for others. Those least covered in a high school English teacher's preparation have been given more thorough coverage.

Picture Books: Resources

Films --

Bellevue Schools

#1096	Andy and the Lion
#0076	Millions of Cats
#1106	The Snowy Day
#1108	The Story About Ping
#1109	Whistle for Willie
#0256	Curious George Rides a Bike
#1117	Jenny's Birthday
#0299	Make Way for Ducklings
#1103	Mike Mulligan and His Steam Shovel
#1097	Caps for Sale

Children's Literature

#1679	Swimmy
#1683	Blueberries for Sal
#1684	Drummer Hoff

Cassettes -- Children's Literature
Madeline and Other Bemelmans

References -- Children's Literature Materials
Unreluctant Years, pages 114-129
Children and Books, pages 52-75
Children's Literature in the Elementary School, pages 95-155 (list of picture books, pages 148-155)
Children's Books Too Good to Miss, pages 3-6 (kids under 6), pages 14-18 (kids 6 to 8)
Down the Rabbit Hole, pages 45-66

Picture Books: Activities

For the elementary school students:

1. After having read and shown the pictures in The House That Jack Built, assist the class to read through the story section by section from a large version posted at the front of the room. This activity can be expanded in several ways: giving some sections to boys and some to girls, giving sections to groups divided by voice tone, giving sections to solo parts as well as to small groups; having individuals act out parts as the story is read; having objects, such as stuffed animals or signs depicting the character, for individuals to hold up as the story is being read.

2. Read to the class What Mary Jo Shared. Discuss with the class other problems or fears Mary Jo or her classmates might encounter and attempt to arrive at a solution for each.

3. Read Amelia Bedelia to the class. Then have the kids think of other things the lady of the house might have asked Amelia Bedlia to do and to figure out what Amelia might have done. You may have to supply some jobs as examples: Empty the garbage, beat the rug, polish the silver (or mirrors or windows), air the beds, et cetera.

4. After reading Chicken Soup with Rice have the kids concoct their own calendar using other things than the chicken soup.

5. Read What's Inside? aloud to kids, perhaps having them guess what's inside first. Then have some objects -- or pictures -- where the shape, color or other quality provides clues about what's inside. Have the children guess (and perhaps tell what clues they used). For example -- eggs before the tadpoles hatch, a shoe box, an egg carton, a milk carton, a coffee can, a sack of sugar, a package of gum, jewelry boxes, a bird's nest, a flower bulb, a caterpillar, a shell.

6. Read Talking Without Words aloud to students. Then have individual students "tell" the group something through facial expressions, gestures or pantomime and have the group guess what the message is. (You need to have several suggestions ready for students who can't think of their own. For example, "I'm sleepy," "I'm scared," "I like you," or "I don't understand.")

7. Choose two books with either similar or different themes (Dandelion and Harry the Dirty Dog). Discuss with the children what are the similarities (animals as characters) and what are the differences (neatness and dirtiness). You could make up your own stories using these characters and the same theme.

8. After having read a story with several different characters, assign a sound or an action to go with each character. These can be given to individuals if you wish (one child could do the bear sound or the steamshovel action) or have the entire group do each one. Then reread the story, having the students supply the appropriate noise or action each time one of the key words is mentioned (bear or steamshovel).

9. Read a story aloud about something the students might be able to make, such as a boat or a kite, a dune buggie or an airplane and then help the students make or draw the object to display.

10. Select one Caldecott (or Newbery) award winner to take to the class and give some background about. Tell something about the author/illustrator and if possible bring his/her acceptance speech to class to read and give some information about the Caldecott or Newbery Award.

11. Have children tell the story from the pictures before reading them the text. See how well their version of the story coincides with the actual printed matter.

12. Read a book to the students without showing the pictures. Have each student draw a picture of one scene. Then reread, showing the pictures and let each student show his too.

13. Read a book aloud up to the climax, showing the pictures to the students. Then have them draw what they think will happen. Mike Mulligan and His Steam Shovel, Caps for Sale and Millions of Cats are some possibilties.

For the high school students:

14. Select different kinds of picture books, showing historically how the picture book evolved, concentrating on the variety of picture books available today.

15. Read widely from the popular picture books to be read to make recommendations to students. Check reviews in such sources as The Horn Book and Elementary English for promising new material. Check with children's librarians for their recommendations about good and popular books.

16. Become particularly familiar with the works of and material about a few authors of picture books. Use references such as The Story Behind Modern Books, The Story Behind Great Stories, the Junior Authors and More Junior Authors for information about how the books came to be written and about the authors' lives and interests. The books written about the Newbery and Caldecott winners include the acceptance speeches about the authors and illustrators, which provide further good information. (See the references listed for illustrators for titles.)

Illustrations: Resources

Children's Literature Material

Films --

Lively Art of Picture Books

#2027	Part I (Appeal of picture books; an interview with Robert McCloskey, including examples from his books; film - The Snowy Day)
#1706	Part II (Interview with Barbara Clooney and examples of her work)
#1707	Part III (Interview with Maurice Sendak and examples of his work)
#2028	Part IV (McCloskey's Time of Wonder, showing how the illustrations create a sense of movement of the passage of time)

Printed Materials --

Children's Books Too Good to Miss: "The Artist and Children's Books, pages 68-84

Down the Rabbit Hole: "Rackham and Sendak: Childhood through Opposite Ends of the Telescope," pages 67-78

Children and Books: "The Artist and the Child's Book," pages 52-74

Other Printed Materials --

Kingman, Lee, editor, Newbery and Caldecott Medal Books: 1956-1965
Klemin, Diana, The Art of Art for Children's Books: A Contemporary Survey
Mahony, Bertha E., et. al., Illustrators of Children's Books 1744-1945
Miller, Bertha Mahony and Elinor Whitney Field, Caldecott Medal Books 1938-1957
Pitz, Henry, Illustrating Children's Books
Viguers, Ruth Hill, et. al., Illustrators of Children's Books 1946-1956

Speakers --

Sarah Dickinson, Bellevue (former elementary librarian who served on the committee to select Caldecott winners).

Illustrations: Activities

The activities listed below may be correlated with the study of picture books easily, since the areas overlap considerably.

For the high school students:

1. Project illustrations from Caldecott winning books and other well-done illustrations and discuss their strengths (perhaps correlation with the text, choice of media and colors, quality of the art work).

2. Project examples of illustrations that clearly violate standards of appropriateness (such as inaccurate reflection of the text) or of a series of illustrations from one artist's work that reveal an unwarranted sameness or lack of growth and development. (The Dick and Jane sorts of primers are good sources of the former and Lois Lenski's illustrations of her own books is an example of the latter. Much caution is advised in the realm of weak illustrations lest one's personal preferences be misconstrued for objective judgment. Many teachers would prefer to stick to showing award winners and to leave the judgments of quality to others.)

3. Project examples revealing the historical development of illustrations for children's books (such a list could include the decorations on hornbooks and battledoors, woodcuts in Caxton's publications or by Comenius or Bewick, engravings by Blake, illustrations by Cruikshank, Tenniel, Hughes, Greenaway, Caldecott, Pyle, Potter, Rackham, Shepard, Gag, de Angeli, Daugherty, the Petershams, Lawson, Ardizzone, Duvoisin, the D'Aulaires, Ward, Garth Williams, McCloskey, Cooney, Marcia Brown, Sendak). (The former list includes these well-known artists to provide not only a sense of the historical development but also a variety of types of illustrations, particularly from the twentieth century.)

4. Study the illustrations of one artist in detail. The work of Sendak, Ardizzone, Duvoisin, McCloskey, or Brown from the above list is readily available, and it is also useful to study an artist's growth and development.

For the elementary school students:

5. Have young students try to tell a story by looking at the pictures from a picture book. Then go back and read the story to them.

6. After having read enough of a book to a group to allow them to understand generally what's going on, show the next picture and ask what might happen on that page.

7. After having read a book to the students, go back through the book having them retell the story by looking at the pictures.

8. Provide a student with a picture in which there is some sense of action clearly implied. Have him tell a story suggested by the picture. Perhaps he could have some questions to answer if he has trouble thinking of what to say: Who are these people? What sorts of people might they be? Where are they? What do they seem to be doing? How do they happen to be doing these things? What might happen?

Folklore: Resources

Films --

Bellevue Schools

no number	Ant and the Grasshopper
no number	Rumpelstiltskin
#0043	Hare and the Tortoise
no number	Hansel and Gretel
#1107	Stone Soup
#0236	Ugly Duckling
#0165	Puss in Boots
#1651	Steadfast Tin Soldier
#1058	Three Fox Fables

Intermediate District #110

#40978	Human Folly (puppet version of Romanian folk tale)

Children's Literature

#1982	Shoemaker and the Elves

Sound Film Strips -- Bellevue Schools

Aesop's Fables

Cassettes -- Children's Literature

- Baldur
- Brer Mud Turtle's Mystery
- The Frog
- Gudbrand on the Hillside
- A Paul Bunyan Yarn
- A Pecos Bill Tale
- Schnitzle, Schnotzle, Schootzle
- Sleeping Beauty
- Tales from the Volsunga Saga
- Grimm's Fairy Tales
- Just So Stories

References -- Children's Literature Materials

- Unreluctant Years: "Art of the Fairy Tale," pages 44-63; "Gods and Men," pages 64-79; "Heroes of Epic and Saga," pages 80-95
- Children and Books: "Old Magic," pages 252-288; "Fables, Myths and Epics," pages 298-320; "New Magic," pages 326-368
- Children's Literature in the Elementary School: "Traditional Literature," pages 156-204
- Children's Books Too Good to Miss, pages 8-9 (kids under 6), pages 19-23 (kids 6-8), pages 39-41 (kids 9-11), and pages 57-58 (kids 12-14)
- Down the Rabbit Hole: "America as Fairy Tale," pages 91-111

Folklore: Activities

For the elementary school students:

1. Read more than one version of a story to a group of students to see how various cultures are reflected in their literature. Students might also try writing American versions of some of the stories. Examples of various versions of the same story are "Stone Soup" and "Nail Soup," "Rumpelstiltskin" and "Tom Tit Tot," "Urashima Taro" (which itself goes by numerous titles depending upon the version) and The Seashore Story.

2. Have older students choose a familiar or favorite fairy tale and rewrite the story as it might take place today.

3. Possibly in conjunction with a social studies project, invent the possible folklore for a community you've created. This should follow other activities that have provided you with information about the people, their interests, crops, weather, *et cetera*, and perhaps after hearing folklore from a similar culture or country.

4. Find ballads that reflect the same type of characters, plot or theme as in a folk tale the teach them to the children. The accompaniment on a guitar, song flute, or auto harp would enhance the presentation.

5. Read stories about one or some of the ancient heroes. Discuss with the children how these heroes (Odysseus, Arthur, Achilles) are similar to or different from the heroes of today. Another allied discussion would be the treatment of the movement from the hero to the anti-hero.

6. Read several Aesop's fables to the children. Have them compose their own and share them with one another.

7. Read to the class several folk tales of one country or people about whom they may not be knowledgeable (Alaska, the Blacks). Discuss with them how these tales may reveal these people's ideas, practices, and cultural uniqueness.

8. Read to the children a folk tale from each of several different countries. Talk about how each represents the people (history, geography) of the country and the similarities (or differences) you may find among them.

9. In connection with reading folk tales from different lands and people, bring illustrations (or live examples) of their traditional costumes, food, songs, and dances to enliven interest and learning.

For the high school students:

10. Read several versions of a single story ("Little Red Riding Hood," "Sleeping Beauty," The Odyssey, the Arthurian legends, or Robin Hood are good choices because of their availability and familiarity). Compare the handling of the plot, the character development, the emphases, the choice of words -- whatever varies. Discuss the strengths, weaknesses and the varied appeals of the various versions.

11. Recall or research to find out about the stories you were told as children -- perhaps by grandparents -- and retell them to the class. This could be a good introduction to a comparison of the folklore of various countries or cultures and to the qualities representative of the literature of a particular country or culture.

12. Discuss the misuses of folk tales (to teach lessons, for example) and those that might not be appropriate for elementary school children (too morally heavyhanded, too violent, too outdated, et cetera.)

13. Point out the recurring motifs, characters and themes found in folk tales. Attempt to account for these similarities.

14. Compare/contrast authored folk tales with the legendary ones (Andersen compared to Grimm, Irving's version opposed to authentic versions, scrutiny of Joel Chandler Harris' collection, "The Three Bears" (by Southey?), Pyle's collections, and Hawthorne's Tanglewood Tales).

For both elementary and high school students:

15. Draw cartoons using characters and situations from folklore. (The Charles Addams cartoons often provide examples.) Or use lines from the tales as captions for existing cartoons.

16. After reading enough myths to be aware of the typical ingredients of the form, talk about some of the unique features of our part of the country (or one you're more familiar with) and use these as the basis for writing some original myths. Some examples might be how Mt. Ranier got its volcano, how the rainbow trout got its color, how Lake Sammamish came to be, why Hood Canal is so skinny, or how the rain forest got into Washington.

Fiction: Resources

Cassettes -- Children's Literature
- Sounder
- Caddie Woodlawn
- Cat Who Went to Heaven
- Door in the Wall
- Wheel on the School
- Matchlock Gun
- Thimble Summer
- Tales from Silver Lands
- Johnny Tremain
- Ginger Pye
- Trumpeter of Krakow
- From the Mixed-up Files of Mrs. Basil E. Frankweiler
- Invincible Louisa
- It's Like This, Cat
- Witch of Blackbird Pond
- Call It Courage
- Shadow of a Bull

References -- Children's Literature
- Children's Books Too Good to Miss, pages 29-39 (kids 9-11), pages 46-56 (kids 12-14)
- Unreluctant Years: "Stories," pages 130-148
- Children and Books: "Here and Now," pages 426-465; "Animal Stories," pages 398-425; "Other Times and Places," pages 476-517
- Children's Literature in the Elementary School: "Realistic Fiction," pages 215-272

Fiction: Activities

Unlike the other sections, where activities are listed for both high school and elementary school students, this section will omit those for high school, since they would be comparable to those recommended for all other literature and to those suggested in the District English Program. For those reasons, too, relatively few activities are suggested for elementary school students for an area which is so important in a children's literature class.

1. Stop reading just prior to the climax of a story and have the kids finish the story. They could talk about it, write it, or dramatize it (perhaps in small groups first).

2. Have children try to figure out a title for a chapter of a book being read to them.

3. While reading, stop at a crucial point and ask the students to predict what might happen next.

4. After reading a story or a portion of a story for the day, spend some time having the kids recall the special phrases, descriptions, words that particularly pleased them. Compare with trite, worn phrases and experiment with their coming up with new expressions.

5. After reading Harriet the Spy, have kids compare things that happen to the characters and themselves with the idea in mind of pointing out what realism is, why authors use this, and how this is different from fantasy.

6. After reading Harriet the Spy encourage the kids to keep journals. These can be limited (to record observations during the time going to and from school) or as inclusive as you'd like. They can be used later to help kids sharpen their observation skills or to provide information to use in letter or creative writing.

7. Read Crow Boy to children (or Caddie Woodlawn or Blue Willow or listen to a cassette of Call It Courage) and discuss with children what they've learned (didn't know before) about these characters and their ways of life.

8. Fiction can provide the basis for many personal-involvement kinds of discussions: recollections of waiting to start school, the first day in school, or memorable events associated with school (B is for Betsy, The Moffats, or the other books in the series); encounters with playing musical instruments (Lentil); encounters with a club (Harriet the Spy); adventures with animals (Henry Huggins books, Good-bye, My Lady); running away (My Father's Dragon); or being an outcast (Queenie Peavy, The Outsiders).

9. Read Island of the Blue Dolphins to the class; then read an encyclopedia article about the same group of islands. Have kids make up their own characters who might exist in this setting and invent some activities for these characters.

Poetry: Resources

Films --

Bellevue

#1856	Poetry for Me
#0635	Hailstones and Halibut Bones
#1102	Magic Michael (verse story)
no number	Little Tree That Had a Dream (poetic)

Cassettes -- Children's Literature
Tolkein Poems and Songs
Miracles

References -- Children's Literature
Unreluctant Years, pages 96-113
Children's Literature in the Elementary School, pages 385-444 (list of poetry books pages 439-444)
Children and Books, pages 192-249
Children's Books Too Good to Miss, pages 10-12 (kids under 6), pages 23-26 (kids 6-8), pages 41-42 (kids 9-11), pages 58-61 (kids 12-14)

Other --
Elementary libraries often have records and cassettes which children's literature students may borrow to use with the grade school students.

Poetry: Activities

For the elementary school students:

1. Using the format of "Happiness is _________," try filling in the blank in this or other such phrases in as many ways as possible. Have students choose their favorites from the list and combine them as a poem. If the list is long subdivide it by categories and place words from each category into a separate stanza.

2. After reading or seeing Hailstones and Halibut Bones or reading color poems such as "What Is Brown?" by Mary O'Neill, have student brainstorm about a color, thinking first of all of the objects that are typically that color and then of other qualities associated with the color (texture and shape, perhaps) and of actions associated with it. After all of the words they suggest have been listed on the board, several poetry-writing activities can occur. Words can be grouped in many different ways into a poem: a list of objects followed by an attribute associated with the object, words grouped according to letter patterns (alliteration, et cetera), a list of objects followed by an -ing word that describes a related action.

3. Provide students with a first line that they can develop into a short poem. This has infinite variations. They can learn about a particular form such as limerick or haiku and complete the poem in a specified form. Or they can be asked to complete it using a specified number of lines or a particular rhyme or rhythm pattern that you've given them practice writing.

4. Read a poem to children about an object and then present an object to the class for composing a poem (either together or individually). The object can be something very simple -- old tennis shoe, egg, ball -- but something they would have many associations with.

5. After reading a poem like "Pussy Willows" by Aileen Fisher, you could draw objects across the children's hands while they close their eyes and then have them describe the feel (trying to find the most descriptive and precise words) and the object.

"Pussy Willows"

Close your eyes

6. To show the melodic and rythmic quality of poetry, present a ballad -- first read it, then present it musically. (You could use a record here or sing it, having the children learn it and join in.)

7. Follow through on a class activity having the children try to perfect choral reading with a poem already presented to the class. This could be something simple like line-to-line reading of "One Two Buckle My Shoe" or boy-girl voices or part speaking (divided by voice tone).

8. Read -- or have the kids read -- poems written in the shape of the object being described. Using real objects or pictures, have kids try their hands, first at writing a description of the object and then at putting what they've written into the form of the object. Best to stick to things with fairly simple outline forms like cups, firecrackers, baseball bats or seals, which can be recognized in its outline form.

For both elementary and high school students:

9. Have students write modern nursery rhymes. (High school students will enjoy The Inner City Mother Goose by Eve Merriam; elementary school students could use A Rocket in My Pocket to provide examples.)

10. Read some Lear or Nash and then do a rhyming word activity. Follow-up with making poems as a class of the words you have come up with.

11. Read a poem like "Zero Weather" (Aileen Fisher).

"Zero Weather"

When we walked home

Follow through listing other snow sounds and other sensations connected with snow.

12. Provide objects, pictures or situations to be described metaphorically. Show the object or picture (like a soft furry leaf or a pussy willow or a picture of a crescent moon) and then have a group brainstorm comparisons, perhaps by giving them a formula such as "It looks like __________," "It feels like __________." Or describe a situation such as walking on a beach, through mud puddles barefooted or in crusted snow. Have the kids describe how it sounds or how it feels.

13. Brainstorm for words with particular characteristics that can be arranged into poems: slippery, tall, fat or angry words; words starting with a particular letter; words containing a particular sound or ending with a certain combination of letters. These then can be arranged into a poem, perhaps in a shape appropriate to the words or sounds.

For the high school students:

14. Compare versions of specific nursery rhymes. Good contrasts can be seen using the following books: The Mother Goose Treasury by Raymond Briggs, Ring O' Roses by Leslie Brooke, Lavender's Blue by Kathleen Lines, Mother Goose by Arthur Rackham, Mother Goose by Brian Wildsmith and The Real Mother Goose by Blanche F. Wright.

15. To practice finding precise words, bring objects among which kids must make fine distinctions. For example a group of spices like cinnamon, allspice, ginger, cloves and nutmeg; a group of textured items such as a plastic scouring pad, fine sandpaper, fine mesh screen, rough-textured fabric such as burlap; a group of objects that can be crinkled up and left to unfold, such as heavy- and light-weight plastic, waxed paper, newspaper (used both for motion and for sound). Have the kids use one sense at a time in encountering a group of objects and then work together to think of words or phrases to distinguish among the items in each group.

Biography: Resources

Cassettes -- Children's Literature
    Amos Fortune, Free Man

References -- Children's Literature
    Children's Books Too Good to Miss, page 28 (kids 6-8), pages 43-45 (kids 9-11), pages 62-65 (kids 12-14)
    Children and Books, pages 518-563
    Children's Literature in the Elementary School, pages 272-330

Biography: Activities

For the elementary school students:

1. Read a selection from a biography, then have the kids fill in what led up to this portion of the person's life (or what happened after this period) and then read the actual portions of the book.

2. After reading a biography to the class, ask kids to draw up five questions which they would ask the subject of the biography about himself. These, presumably, would be questions that had not been answered in the text. The class could then speculate about the answers to these questions.

3. After reading the biography of a person (or a portion thereof) to the class, have them construct a model of something distinctive in that person's life: from Kon-Tiki, Heyerdahl's raft; from the Whitmans' life, a model of the Walla Walla mission (could be a class project).

4. After becoming familiar with a person's life. place him in a new situation and write about, talk about, or dramatize the results. For example, what would have happened if Abraham Lincoln had been asked to nominate one of the candidates at a recent national convention? Or what might have been the conversation between Lewis Carroll and a small boy who wandered up to him at the beach? (Carroll despised little boys.)

5. Have kids keep a log for a week with the idea in mind that they will write an autobiography at the end of the week. Stress the point that they need to record more than what they did -- like what they thought, conversations, people they met, senses played upon, et cetera.

For the high school students:

6. Recall the things students have read about some famous figure (Lincoln, Washington) and sort out those that are half truths or legends. Then read a recommended children's biography of the person to see if they could recommend it to children or use it in the classroom.

7. Read several -- or particular portions of -- biographies of one person. Be alert to evidences of accuracy. Notice how different authors handle the same material and how the reader can be influenced by what's included or omitted or by the way the author presents the material.

8. After having read one or more biographies of someone, edit the information for use with primary students and for use with intermediate students. (Johnny Appleseed, Buffalo Bill, Harriet Tubman, presidents, *et cetera*, are good choices of people whose appeal is not limited by age level.)

For both elementary and high school students:

9. After reading several works of the same author (Sendak, E. Dickinson, O. Nash) write a biography of that author. Students could then read a biography of the person. You could also select a sketch from *Junior Book of Authors* and fill out the skeleton into a more well-developed biography.

10. After reading a biography have students write a letter to the person (letter of inquiry, commendation, *et cetera*).

Fantasy: Resources

Children's Literature Material

Records --
- *Through the Looking Glass*
- *Wind in the Willows*
  - Volume 1, "The Piper at the Gates of Dawn"
  - Volume 2, "The Open Road," "Mr. Toad"
  - Volume 3, "Wayfarers All"
  - Volume 4, "Toad's Adventures," "Further Adventures of Toad"
- *Winnie the Pooh*

Cassettes --
- *Alice in Wonderland*
- *Tolkein Poems and Songs*

Reference Books --
- *Unreluctant Years*, pages 149-162
- *Children and Books*, pages 337-346
- *Children's Literature in the Elementary School*: "Modern Fantasy and Humor," pages 331-377

Fantasy: Activities

For the elementary school students:

1. Read Potter's *Peter Rabbit* or an episode from *Wind in the Willows*; then have kids speculate about other small animals' habitats, friends, fears, desires. This could lead to a story (class composed) about one of these.

For both elementary and high school students:

2. Write a news article about one of the events that is a primary part of the plot of a fantasy the class has read. Compare it to a current news article, drawing out the similarities and differences.

3. Using the techniques of fantasy, create the world where you'd go if space and time travel had no bounds. Or create the world of the future that you'd make if you had the power. Or, perhaps, just create portions of these worlds -- the cars, the toys, the homes or the schools, for example.

4. After reading a book of fantasy, try some hypothesizing. For example, after reading Twenty-one Balloons, have a group create an island civilization with the sort of culture and contraptions where Professor Sherman might have landed had he not landed on Krakatoa. After reading Peter Pan, write another chapter, either inventing the source of the conflict or perhaps using the pirates again. After reading Phantom Tollbooth, write a chapter in which Milo and company encounter people from another academic area -- artists, perhaps, or scientists.

For the high school students:

5. After reading one of Lloyd Alexander's series, make up another fantasy character like Gurgi, who if he does not talk in rhyme, does speak in some distinctive speech pattern.

6. Using the nonsense verse from some of the fantasies as a starting point, try inventing some nonsense words (as in "Jabberwocky" or "The Lobster Quadrille" from Alice in Wonderland) that you could then weave into a poem.

7. With a flannel board, have students set up a scene or a situation then compose a story to go with this. After listening to the story, analyze it with the idea of finding in it the elements of fantasy (names, characters, setting).

8. Using the satires on education to be found in fantasies (Alice in Wonderland and Phantom Tollbooth, for example) try writing a short fantasy in which you have an unrealistic school situation.

9. Write parodies of modern songs, using Lewis Carroll as an example of how this might be done. (See the Annotated Alice for copies of the songs parodied by the text.) Students might also use the song parodies as the basis for a short fantasy.

Storytelling: Resources

People (who can both tell stories and talk about storytelling as an art) --
  Sarah Dickinson, Bellevue (former elementary librarian)
  Dorothy Ferguson, Children's Librarian, Bellevue Public Library
  Bernard (Bob) Poll, Children's Librarian, King County Library (Jack tales are a specialty)
  Jerene Rutherford, Children's Librarian, Newport Way Library, Bellevue

Children's Literature Material --
  Summoned by Books: "The Storyteller's Art," pages 99-106; "From Me to You," pages 95-98
  The Way of a Storyteller: entire book, especially "Folk-Art: Storytelling" pages 23-39; "Storytelling as an Approach to Children's Books and Reading," pages 165-183; "Art of Selection," pages 151-165; stories and story list are good (pages 205-334 and pages 340-348)
  Children and Books, pages 376-395
  Children's Literature in the Elementary School, pages 661-665

Other References:
  Ruth Tooze, Storytelling
  Marie Shedlock, Art of the Storyteller

Storytelling: Activities

Storytelling is a difficult art to learn, and some teachers may not wish to include it in Children's Literature classes. If included, however, here are some preparatory activities to help high school students become familiar with the techniques and to gain confidence before (and along with) lots of practice telling stories.

For the high school students:

1. Take part in a pass-it-along story. One person begins a story. Each person in the group adds something to it in turn. This can take many forms: the teacher or a student may begin it, students can draw ingredients from a box full of small slips of paper with objects, people and situations written on them, add just two sentences (or ten, if you wish), or be given a time limit for including their portions (2 or 3 minutes, perhaps).

2. Learn a brief story and practice telling it to a small group.

3. All learn the same story to tell to one another.

4. Take time periodically for impromptu storytelling. (Again, this can be varied by providing the ingredients or a picture to stimulate thought.)

5. Stand or sit in front of a mirror to work on facial expressions and greatness.

Dramatics: Resources

References --

Children's Literature Materials

Children and Books, pages 613-615

Children's Literature in the Elementary School, pages 625-631

Others

Robert Whitehead, Children's Literature: Strategies of Teaching, pages 163-181, 193-196

Geraldine B. Siks, Creative Dramatics, an Art for Children

Geraldine B. Siks, Children's Literature for Dramatization: An Anthology

Burdette S. Fitzgerald, World Tales for Creative Dramatics and Storytelling

James Moffett, Drama: What is Happening (NCTE publication)

Sandra Sanders, Creating Plays with Children (Scholastic Magazines publication)

Dramatics: Activities

For the elementary school students:

1. Primary students can do many creative dramatic activities with nursery rhymes. They could begin by reciting a rhyme together to familiarize everyone with the story. Then individuals could act out all or part of the action, trading parts frequently to give everyone a chance. Then they might try dramatizing it in varied ways. (For example they might try doing "Pussy Cat, Pussy Cat" with the speaker being angry, snobbish or wheedling and with the cat being arrogant, frightened or giddy.) Again, parts should be switched frequently to give everyone an opportunity to show how an angry or frightened action or gesture would be.

For both elementary and high school students:

2. Stories and parts of books can also provide unlimited dramatic experience. After hearing or reading the material, students can begin by retelling the story to refresh their memories. Then various students can try role playing a given character in a specific situation -- probably one from the original story at this point. (For example, how would Jack's mother act and what would she say when Jack came home with the beans he received when he sold the cow.) After establishing some concept of the characters, they can proceed to dramatizing short scenes from the material and eventually to stringing several scenes together to make a play and even writing their dialogue down as a script and moving on to the details of a performance, if they desire.

3. Practice pantomiming brief scenes from stories or complete shorter works such as fairy tales, short stories or poetry. Hopefully, most of these activities can be done so that all students can have the opportunity to try each one to avoid casting situations and limited interpretations.

4. Give two or three students a role to play (a critical teacher, an irate parent, and a docile but friendly student) and perhaps a situation to dramatize and let them improvise the dialogue and the action. Then let another group try the same thing. Then try changing the roles slightly, perhaps to an understanding teacher, and pushy parent and a struggling student. Repeat the procedure.

5. Ask students to create their own roles and improvise a familiar situation: report card time at home, a conflict about who's going to get the car on Friday night, or the problem about taking out the garbage or doing the dishes. Again, the roles can be switched to change the personality of one or more of the characters or to recreate the scene the way the actors would like to have it be.

6. After reading or hearing a work too long to be dramatized in its entirety but one which you'd like to do as a complete story, have students retell the story (an automatic limiting device), making note of the events mentioned. Then proceed as for #2 above. Longer fairy tales and stories like The Wizard of Oz or The Phantom Tollbooth lend themselves to this sort of dramatization. If the students do remember each minute detail, then tne cutting must be deliberate. They can choose the most important pieces of action for telling the story and perhaps eliminate some of the minor characters. (Be sure, however, to include everyone in the group in a role, even if you have to figure out a mob scene or add a narrator or make two sisters turn into three and split up the lines.) Students who are reticent about speaking can initially be given walk-on parts -- again even if they must be invented -- such as servants or messengers.

7. Work with short items, such as commercials, that everyone is familiar with. Ask the students first to do the commercial as they saw it. Then improvise: do it the way another speaker might, do it as the competitor might, parody it. Later students could invent their own products and create a commercial to sell it.

8. Work with objects such as geometric shapes, pillows, or boxes. Ask students to touch, smell, push, sit on -- experience the object in as many ways as possible. Then begin to direct the activity. Ask that they respond to the object in specific ways: angrily, consolingly, haughtily. Then change the character of the object by having them respond as if the object were their small brother, a zebra, or a flagpole. Later the objects could be used for other activities: to pantomime a situation for others to identify, to provide the props for a drama, et cetera.

9. A good ice-breaking activity for dramatics is charades. Ask each student to pantomime a book title or a familiar activity for the others to guess. These can be group charades, too, for other groups to guess. You'll need to have a list of possibilities to offer those who need a suggestion.

10. After hearing or reading a story, work in groups to parody it, modernize it or rewrite it as a fairy tale or other form. Proceed as for #2, going on to production if the class wishes to.

Miscellaneous: Resources

Puppetry

People --
Jerene Rutherford, Children's Librarian, Newport Way Library, Bellevue
Jeanne Olson, Ivanhoe Elementary

References, Children's Literature --
Children and Books, page 614
Children's Literature in the Elementary School, pages 631-632

References, Other --
Robert Whitehead, Children's Literature: Strategies of Teaching, pages 145-146, 169-175, 195-197
Moritz Jagendorf, First Book of Puppets
Shari Lewis, The Shari Lewis Puppet Book
Gertrude Pels, Easy Puppets

Games, Riddles, and Other Interesting Ventures

The following group of books is one of random selection (aided by a children's librarian) both by book and category. It is hoped that a description of the content of each book and examples from most will present some ideas for additional activities with children, either as an adjunct to the literature done with a class, or as a break from a routine, or for fun.

These annotations have been offered rather than a list of activities for this section.

1. Children's Literature in the Elementary School
   C.S. Huck and D.Y. Kuhn
   Holt, Rinehart and Winston, Inc. (Children's Literature reference selection)

   Chapter 12, pages 600-640, "Stimulating Creative Activities Through Literature"

   A potpourri of things to do with children after having read a story. The sections in the chapter are "Creative Writing and Literature," "Art Activities and Literature," "Music and Rhythmic Activities," "Interpreting Books Through Creative Dramatics," "Dramatization Through Puppetry," and "Games Based on Literature." Two of the best sections are art and games. These are listed and explained in ample but not tedious detail, the various kinds of art activities you could carry out with children, individually or in groups, that would be both pleasurable and meaningful as a follow-up to having read a book.

Specific books and art work done with those books are given as examples. Explained are the differences and values of flat pictures and three-dimensional construction, dioramas, table displays, time lines, murals, box movies, flannel boards, bulletin boards, mobiles, wall hangings, and dolls. The section on games is subdivided into Guessing Games and Riddles and Table Games. The guessing game suggestions, and there are many of them, seem to be better adapted to the purposes of the Children's Literature class, since the games involve all the children you would be working with on a particular day whereas the table games are better geared for free time use. The games can be composed with the children at the time (Who Am I? -- characters in a book -- or Twenty Questions -- what book am I thinking of?) or prepared beforehand (Book Title Quiz, Scrambled Character's Names, crossword puzzles). There is one major limitation in the games mentioned here. The children would have to be acquainted with numbers of books before the games would be applicable. Many of the ideas presented here, however, can be adapted. It is a very useful, compact chapter on things to do.

2. How to Make Puppets and Teach Puppetry
Margaret Beresford
Mills and Boon, Ltd. (King County Library)

This book, unfortunately, does not explain the very simplest ways to make puppets. There are, however, some good diagrams and explanations on string puppets, and in the last portion of the book some plays that were written and acted by children. These could be used but better adapted for classroom use, as "The Three Little Pigs" (in four scenes with written parts for each character). Best of all are the situations listed (pages 59-60) for "spontaneous dialogue" for children to get involved with using puppets: a lady asks another way to a shop or to the park, a boy finds a lost dog and takes him to a policeman, the doctor visits a patient and the mother talks to him, two mothers talk about their children and school work, puppets discuss their favorite TV show, actor, or actress. Other assets in that area of the book (pages 60-62) are lists of stories, suitable by age and area, for puppet play presentation. Also on page 62 are listed ways of making special sound effects, should you want to develop this into a production!

3. Pick a Peck of Puzzles
Arnold Roth
W.W. Norton and Co., Inc. (King County Library)

This is a collection of kinds of zany things, some "look at the book with me," some "let me ask you this." There are optical illusions, riddles, word games, tongue twisters, and figure out items. One that you could do with small children who are familiar with Mother Goose is "Mother Goof." The lines are scrambled and the children are to match them up correctly.
(1) Little Miss Muffet sat on a tuffet/To fetch a pail of water.
(2) Little Boy Blue come blow your horn/The cow jumped over the moon.
(3) Simple Simon met a pieman/Eating his Christmas pie.
--and so on. You will find the answers either on the same page or the puzzle or in the answer section in the back of the book!

4. Games of Many Nations
E.O.Harbin
Abingdon Press (King County Library)

This is a collection of games played around the world, divided the following way: Africa, Alaska, American Indian, Bolivia, Brazil, Burma, Ceylon, Chile, China, Cuba, Denmark, England, France, Germany, Greece, Hawaii, India, Italy, Japan, Korea, Malaya, Mexico, Persia, Peru, Philippines, Russia, Scotland, and Uruguay. For the games listed are given the number of players, the equipment, the formation and the action, and in some cases, diagrams to better explain what goes on. The games range from the very simple tag-like ones to the quite complicated board or group ones. Also at the end of the book is a list of forfeits, should your own ideas run short.

5. The Book of Games for Home, School, and Playground
William Byron Lorbush and Harry R. Allen
The John C. Winston Co. (King County Library)

The book is a presentation of hundreds of games, and there is a detailed yet simple explanation of each. There is a good cross reference system of multiple names for the same game, so it is easy to find a particular one you may be looking for. Diagrams and songs (music) accompany the appropriate games. The book's chapters are explicit: "Active Games for Little Children," "Singing Games for Little Children," "Quiet Games for Little Children," "Active Games for Larger Children," "Quiet Games for Larger Children," "Games, Stunts, and Forfeits for Two," "Amusements for Convalescent Children," "Things to Interest Fathers and Mothers," "Things to Interest Teachers," "Things to Interest Teachers of Religion," and "Individual Games." The Classified Index is helpful too, providing a list of games each child should know (by age groups), party programs for children, and indoor and outdoor games for children.

6. Now What Shall We Do?
Emily R. Dow
M. Barrows and Co., Inc. (King County Library)

The book is directed toward the family, but activities listed and explained could also be utilized in the classroom, especially those in the section "Things to do on Special Days." You learn here how to make a valentine book mark, a bunny rabbit hat for Easter, a Hallowe'en mobile, and so on. Other sections are "Summer Activities," "Rainy and Stay-in-Bed Days," "Holiday Greeting Cards," "Family Games -- Car Games -- Party Games -- Games to Play Alone," "Indoor Workshop" and "Costumes for Holiday Parades and Parties." Many ideas in these sections could also be used. There are scrambled word lists, for example, and lists of words to find rhymes for, and a guessing game. This consists of a paper bag filled with a collection of objects like a small bill, a comb, a spoon, a ball, a pencil, a candle, a glove, shoe horn, key, and bottle cap. Each child tries to identify what's in the bag by feeling it after it has been tied shut.

7. The Best Singing Games for Children of All Ages
Edgar S. Bley
Sterling Publishing Co. (King County Library)

This book presents what the title suggests -- singing games for children 4 through 12 (only). Not only are the music and the words given for each song, but so are actions for each of three levels 10, 11, 12; 7, 8,9; 4, 5, 6 -- usually -- the book is not consistent here. There are simple actions to songs like "She'll Be Comin' Round the Mountain," "Did You Ever See a Lassie," and "Farmer in the Dell" (which you could improvise from) to the more complicated folk dances like "Turkey in the Straw." There are also four songs written in foreign languages -- "San Sereni," "Alouette," "Der Kuchuch," and "Mein Hands," but with English instructions given for the playing out of the verses of the songs. The author even explains at the onset of the book how to: choose partners, promenade, balance, do the grand right and left, corner, and swing. For a bit of action, fun, and music, this book is a good idea starter and an explicit direction giver. You could find here many songs and dances (at least movements) to accompany many stories, particularly American folk tales, or American folk tales derived from other sources.

8. More Charades and Pantomimes
Vernon Howard
Sterling Publishing Company (King County Library)

As a preliminary to some kinds of creative dramatics activities, you might want to "warm-up" the youngsters. This book provides lists of charades and pantomime possibilities, but they are suitable only for older children, since the lists have within them names or objects or things totally unfamiliar to small children. Even at that some things would have to be deleted or substituted for the older children. For example, the "Famous Fictional Characters Charade" lists these 30.

(1) William Tell
(2) Snow White
(3) Aladdin
(4) Robinson Crusoe
(5) Simple Simon
(6) Robin Hood
(7) King Arthur
(8) Count of Monte Cristo
(9) Romeo
(10) King Midas
(11) Cinderella
(12) Sir Lancelot
(13) Oliver Twist
(14) Rip van Winkle
(15) Village Blacksmith
(16) Alice in Wonderland
(17) Don Quixote
(18) Tiny Tim
(19) Jo March
(20) Sir Galahad
(21) Paul Bunyon
(22) Friday
(23) Old Mother Hubbard
(24) Pied Piper
(25) Sherlock Holmes
(26) Little Boy Blue
(27) Juliet
(28) Tom Sawyer
(29) David Copperfield
(30) Red Riding Hood

9. Rhymes for Fingers and Flannel Boards
Louise Binder Scott and J.J. Thompson
Webster Division, McGraw-Hill Book Co. (King County Library)

Short concise explanations of how to make a finger ring puppet and how to make a flannel board plus a listing of the values of finger play (builds vocabulary, compliments reading, aids language development, teaches number concepts, and provides relaxation) precedes the actual text of the book, which is, simply, a comprehensive presentation of finger play rhymes by categories: "Birthdays," "The Circus and the Zoo," "City Sights," "The Farm," "From Other Lands," "Fun With Numbers," "Holidays," "Home and Family," "In Fields and Woods," "Make Believe," "Mother Goose," "Rhymes for Active Times," "The Seasons," and "Tagboard." This makes it very easy to find a finger play that would be appropriate for the activity of the day, or for a special occasion. The text of the rhyme is followed by directions for the action like this:

> This is the squirrel that lives in a tree
> *Make fist; hold two fingers erect.*
> This is the tree which he climbs;
> *Motion of fingers climbing up opposite arm.*
> This is the nut that he takes from me;
> *Make small circle.*
> As I sit very still sometimes.
> *Fold hands.*

In addition, along the margins of the paper are given instructions for materials needed for flannel board presentation with the rhymes, and, occasionally, the specific value of a particular finger play.

10. Listen! and Help Tell the Story
Bernice Wills Carlson
Abdington Press (King County Library)

The book is divided into sections: "Finger Plays or Handies," "Action Verses," "Action Stories," "Poems with Sound Effects," and "Poems with a Chorus." In each group are the texts of the jingle or very short story and italicized directions for the accompanying action the children can do. As the author explains, the person directing the activity should know rather than read the verse or story, and be able to tell the children what to do when. All could be easily learned. There are some Mother Goose familiars like "Hickory Dickory Dock" and "Little Robin Redbreast," and others like the little story "One Egg? Two Eggs?" set in Japan. The action for the children to do moves all the way from simple finger movements to body movements. Looking through the book could give you ideas for group participation in other poems and stories too.

11. How to Write Codes and Send Secret Messages
John Peterson
Four Winds Press (King County Library)

Only one of several kinds of books or special activities you can use with children to inspire interest in or enhance the value of a special story. The contents include information on and diagrams of Space Codes, Hidden Word Codes, Greek Code, Alphabet Codes, Invisible Ink and Delivering the Message.

After or during the reading of Harriet the Spy, for example, you could use the alphabet message section, pages 34-42, to tell how she could have sent messages using the alphabet a-z, 1-26 coding method. The Greek Code section, pages 26-33, could enhance the reading of a Greek myth, as one explains (key messages to the students about the characters in the myth) how the Greeks, at least supposedly, wrapped strips of paper around objects like pencils, wrote messages of one letter per strip on the pencil wrap, unpeeled the wrap, buried it, gave directions for finding the message and had the person finding it wrap it around the pencil again to decode the message.

12. The Tale of a Black Cat
    Carl Withers
    Holt, Rinehart and Winston (King County Library)

    This is a draw-along book, keeping what is being drawn as a surprise til the end (which is, of course, a cat). Children copy the cumulative lines drawn in the book while the text is being read or told. This technique could be applied to other stories as well.

13. Take Another Look
    Edward Carini
    Prentice-Hall, Inc. (King County Library)

    A participation kind of book which presents all kinds of optical illusions. This could be advantageously used to help sharpen visual perception.

NOTES ON IMPROVISATION

A Supplement to the District English Program

by

Judy Munger
Newport High School

Expectation 24 suggests extensive use of dramatic improvisation. James Moffett presents a convincing rationale for the use of improvisations as a core language experience from kindergarten through high school. The improvisation might be taught as an end in itself, like a piece of creative writing -- an imaginative invention performed for an audience. It is surely a means for students to arrive at a better understanding of themselves and of conflict in their lives. But most important in an English classroom, it is a means for students to develop fluency of response, to learn to listen intently and creatively, to practice entering imaginatively into a created situation, and to sense possibilities of dramatic conflict.

The best -- and happiest -- way for the teacher to prepare to use improvisations in the classroom is to take a class in improvisational drama or in some other way to get some experience actually doing improvisations. Another possibility is to observe a colleague using improvisation in the classroom, to arm yourself with ideas -- and plunge. Here are some suggestions. These ideas were gleaned from or inspired by Jerry Siefert in a class in improvisational drama given at Bellevue Community College.

Begin each improvisation session with relaxation. Go through a yoga relaxation routine or move spontaneously to music. Students learn to relax in order to concentrate and focus their creative energy. You might suggest that they prepare for writing or any creative task with the same relaxation and concentration routine.

In the early stages there is no audience. Students are not performers; they are all participants. They work as a whole class or in small groups. They will need space and some movable chairs and perhaps some empty boxes.

What To Do	How To Talk About It
Play some games to ease into improvisation:	
Direct the students to explore the room by moving around it freely (in silence). Concentrate on the spaces and the moods of different parts of the room.	Ask how it felt to be in different parts of the room. What did they discover about a place they thought they were thoroughly familiar with? How fully could they concentrate? Were they distracted by the presence of others?
Have students bring sticks, cans, spoons -- whatever. Improvise rhythms.	Ask what they learned about listening. About creative listening. Could any persons anticipate what others would do? How?

What To Do	How To Talk About It
Direct the students to explore the sounds of the room in relaxed position with eyes closed.	What did they discover? Could they concentrate better or not as well with eyes closed?
Direct the students to sit in circles in small groups. Each group chooses a word and "passes" it around the circle, varying the intonation and the tempo.	This is fun -- and funny. The students will be surprised at the amount of meaning communicated by intonation alone. They'll want to talk about this and to think of examples of the ways persons communicate different things with the same word or sentence.
Use a large cardboard box or some such indestructible object. (Don't, whatever you do, use a school chair for which there seems to be a surprising amount of hostility!) Students take turns lifting the object and placing it somewhere else in the room. The second time through, they lift and place it imagining it to be a particular object or being. The third time they imagine it to be a particular object or being for which they feel a very strong emotion.	What was communicated? Could you guess actions, emotions, or situations from gestures and movements?
Have students walk freely around the room. Ask them to imagine themselves walking barefoot on various surfaces (sharp stones, hot concrete, soft grass) or through various settings (dense forest, knee-deep water, a dark alley).	How did it feel? How fully were you able to experience the imagined sensations? What is the difference between an imagined sense experience and a real one?
Direct the students to form small groups and to pantomime various actions of animals or humans or machines. The others in the group might try guessing what is being pantomimed. Then the whole group might try becoming a single machine. One of the most inventive improvisations I have seen was a group of about eight Newport students being a Cadillac -- lights, doors, convertible top -- while another student improvised a commercial "hard sell."	Does your own belief in your imaginary experience influence how fully your audience believes in your performance? How can you tell when performers are honest?

What To Do	How To Talk About It
Move the students gently into characterization. All persons participate at first in group or crowd improvisations; in other words, there is no audience. Improvise such group scenes as the school lunch line, a family reunion, a train station, the waiting room of a hospital, the waiting room of an employment office. The students will begin working out a repertory of characters. You might occasionally ask them to portray a character from a book or play they have read. Then play with some frame images for characters to widen the realm of imaginative possibilities: Ask students to play persons with the characteristics of animals or persons from fables and folk tales such as Chicken Little, Red Riding Hood, the Wolf, the Cheshire Cat, or Little Red Hen. Or have the students pantomime animals -- a bird, snake, cat, fly, duck, rabbit -- and then become a person with the characteristics of this creature. Or ask the students to become a character with a particular dominant trait or dominant emotion, such as cheeriness, pessimism, anxiousness, irritability, biliousness, wonder, hautiness, conceit. You might then direct the students to place these characters in amusing combinations for given situations.	What was your character like? What are his traits? What is his background? Did the other students find him believable? Were some of the characters in the improvisation flat, some round? What makes the difference? How did your character react to others in the improvisation? Why?
When students are at ease with improvising, move into minimal situations from literature or discussion. (See the sophomore guide for suggestions for working with "Hello Out There" and "The End of Something" as examples.) A minimal situation might be something like this: Three students are directed to play mother, father, and son. The son must break the news to his parents that he failed math. You might then direct the students to replay the same but with	Discussion will vary, depending on your uses of the improvisation. See the Sophomore section for ideas for discussion.

What To Do

How To Talk About It

father and son reversing roles. Or you might then complicate the situation by adding another character -- perhaps a younger sister who always gets straight A's. Or, later, you might take a minimal situation like this and instruct each character separately out of the others' hearing: the son is instructed to break the news to his parents about a failing grade; the mother is instructed that she is the kind of person who wants peace in the family at any price and who tries to avoid unpleasantness by not allowing unpleasant subjects to arise; the father is instructed that he has been struggling all day with a particularly stupid office employee and that he is on a rampage about the poor job that the public schools are doing and the imperfect products they turn out as graduates.

Work with setting: Students improvise children entering a haunted house, or persons in a cold waiting room, or a girl and her grandmother in grandmother's musty, brick-a-brack house.

Work with theme: Students invent their own characters, setting, and situation with no givens but a theme, perhaps an idea from a recent discussion or the theme of a play or book (communication, youth and age, disillusionment, for example).

* * *

The improvisation groups might perform other creative tasks as well. They might act out student written dialogue or plays, they might act out plays or scenes from plays being read in class, they might adapt and perform works of fiction for chamber theater or readers' theater. They will probably think of more things to do on their own; who knows what might happen if English students are not confined to desks?

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CHOICES FOR STORY ENDINGS

A Supplement to the Senior High Program

from

Newport High School

Directions to students: After each Roman numeral below is a summary of a short story. The summary of the story stops at a certain point. Then three summaries -- lettered A, B, C -- are given of how the story could be developed from that point. Decide which of these three versions would be the best development of the story -- that is, which most probably would give the best-quality story. Then decide which would be second best and which poorest. Rank the summaries by putting a number before each letter -- 1 for the best, and so on.

> *Expectation #4: To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization*

I. At Midwestern University, a fraternity and sorority initiation week for freshman pledges was coming to an end. Jerry Barnes was thankful that this was his last evening of initiation. He had been doing zany stunts all week. Now he had been assigned his last stunt. He was to go to the streetcar stop, stop the streetcar as if he wanted to get on, and then put his foot on the step, tie his shoe, and thank the streetcar operator for the use of the car. So Jerry, following instructions, stopped the first streetcar. He calmly put his shoe on the step and began to tie it, but the irate operator, accustomed to college pranks, saw what Jerry was doing and kicked his foot.

A. Jerry sprawled backward into the street. As he scrambled to his feet, he realized that a pretty girl who had just gotten off the car was laughing. She asked if he was being initiated. He explained as they started down the street. He told her the worst one was having to go in and ask silly questions of old "Frozen Face" McDougal, history professor. He told her what a pill "Frozen Face" was. She accepted his invitation to have a coke, and after they sat down in the drugstore, he asked her what her name was. "Helen McDougal," she answered, smiling. "'Old Frozen Face' is my dad!" Jerry, completely embarrassed, apologized heartily. The girl laughed gaily and invited Jerry to her house "to see how Dad really is." Jerry found that Professor McDougal was very human, and he left that evening having made a date for Saturday with Helen.

B. Jerry sprawled backward into the street. Hearing someone laugh, he looked up to see a pretty girl on the curb. "Are you being initiated?" she asked. Jerry told her about the initiation and they walked down the street together. He told her of all the stunts he had had to do, and she accepted his invitation to have a coke. After the coke, she invited him to her sorority house. When they reached the house, she said, "I'm afraid you'll have to go now. We're having a meeting. I'm sorry, but you'll understand. I'm being initiated, too, and I had to pick up a boy and get him to walk home with me!"

C. Jerry lost his balance, slipped, and fell, his legs going under the car, which had already started. He lost consciousness as the wheels passed over him. As Jerry recovered in the hospital, something happened to his thinking. When he finally left the hospital with an artificial leg, he knew what his purpose was. He returned to school and started a one-man campaign against the initiation week. He was determined to save others from being victims of silly and dangerous stunts. At first, he made himself very unpopular. A fraternity group threatened him. But gradually he turned sentiment to his side. Finally, through his efforts, the university outlawed the initiation week, and at a convocation, Jerry was commended personally by the president of the university

II. Grizzled Harp Williams, veteran cab driver, returned to work on the afternoon shift feeling that life no longer had any purpose. The afternoon before, he had attended the funeral of Jane, his niece, who for years had been Harp's main interest in life. Jane had been killed in an automobile accident. She had been left in Harp's care when she became an orphan as a little girl. Harp, before the coming of Jane, had been left alone when his wife ran away with another man. Now Harp felt a great need to talk to someone about his sorrow. He tried to talk to his first passenger, a young woman. But the young woman was very upset about something and Harp dropped his efforts to talk to her. The next passenger was a well-dressed man, and again Harp tried to begin to talk. But the man explained brusquely that he had troubles of his own. Then three young men very noisily entered the cab and Harp had no opportunity to talk to them. As the evening went on, many other people engaged the cab, but no one was inclined to listen to Harp.

A. Finally an elderly woman engaged the cab. And at last Harp found a listener. He poured out his sorrow. Eventually, greatly agitated, the woman told Harp to stop the cab. In tears, she revealed that she was his wife who ran away years before. She said the other man had deserted her, and she had been lonely for years, but too proud to go back to Harp. She begged Harp to take her back now and let her ease his sorrow. Overjoyed, Harp accepted, and the two decided to begin again.

B. When his shift ended, Harp checked in his cab and lingered around the central garage, hoping to talk to someone among the other drivers. But they were all anxious to get home. Finally, Harp returned to his very empty apartment and went to bed.

C. Harp finally fell silent, realizing that no one else was interested in his sorrow. He mechanically finished his shift. When it ended, Harp drove his cab to a lonely part of the harbor and drove off a pier into the deep, icy water.

III. Old Mr. Farnsworth, millionaire, wasn't given too long to live. He had no particular illness, the doctors said, but his mind was slipping badly. The old man had no important reason for living longer. He had a million dollars with nothing in particular to spend it for. His wife had divorced him many years before. His niece and her husband, with whom Mr. Farnsworth lived, were engrossed with their own concerns. They were instructed not to let the old man out of the house alone. But one stormy night, Mr. Farnsworth was taken with the desire to go out. About midnight he managed to slip out of the house. An hour later he was hopelessly lost and half frozen in the swirling snow. A youngish woman, probably a waitress on her way home, encountered the old man groping along the deserted street. He was unable to tell her where he lived, so the woman took him to her little apartment. She seated him near a warm radiator and made coffee.

A. Meanwhile, Mr. Farnsworth's absence had been detected and the distraught niece and her husband had the police start a thorough search. Early the next morning the old man was found walking happily along a street some distance away. He told the amazed officers a strange story about a young woman who had taken him and given him coffee. He had stolen away after she had gone to sleep in a chair. He couldn't remember where she lived now, but he insisted that his niece advertise for the woman and offer a $10,000 reward. A few months later when the old man died, the reward was still unclaimed as his disgusted niece had told her friends it would be.

B. In a few minutes the old man went to sleep. Unable to find any identification in the clothes he wore, the puzzled young woman made him comfortable on the couch and dropped to sleep herself in a big chair. In the morning the old man's mind was clear. He was humbly grateful and gave the young woman his niece's telephone number. While they waited for the niece's husband to come, the young woman made breakfast and they talked. She told him about her job at the restaurant. When the old man was safely home again, he sent for his lawyer and with more animation than he had shown in months. Within two days, Mr. Farnsworth had bought an attractive restaurant and installed the young woman as manager. With great enthusiasm, he went to the restaurant often and watched from a private little booth. The doctors changed their predictions.

C. After talking happily for a few minutes, Mr. Farnsworth dropped to sleep. The puzzled young woman went through his pockets for identification. She found his wallet and a little diary the old man was fond of writing in. As she looked through the diary, she grew pale and trembled, and she began to shake with sobs. Now she knew who her father was, whom her mother had always refused to discuss! Here was her father, in her apartment, and he was a millionaire! She put back the diary and wallet and made the old man comfortable on the couch. As she regarded him, she thought bitterly of her own life, her job in the disreputable cafe. She did not sleep. In the morning the old man's mind was clear. He was very grateful and began to thank the young woman. In tears, she told him who she was. The old many became very angry at what he thought was a trick by an unscrupulous woman. He stamped out, throwing a little money on a table as he went. He told the woman it would have been more if it had not been for her shabby trick.

IV. Down on the street, newsboys were hawking "Extra! Extra!" In his apartment four stories up, John Ward heard them and knew that soon his wife would ask him to go down and get a paper. Newspaper extras had a fascination for Mrs. Ward. Her curiosity refused to let an extra to go by unread. So it was always John's duty to go down the four flights for the paper. To John this was something of a symbol for the bored routine his three years of married life had been. To offset his boredom and to avoid the acid of his wife's tongue as much as possible, John spent more and more time in the big chair reading stories of exotic, far-away places and exciting adventures. Soon John's wife heard the newsboys, and John was sent on his usual errand. He got his coat from the bedroom, waking his four-month-old son, Elden. John heard him begin to cry as he went down the stairs.

A. By the time John reached the street, the newsboy was a couple of blocks away. John caught up to him. The extra dealt with a murder on the East Side. As John turned back through the chill fog, he heard a foghorn out in the harbor. The sound stirred something within him. Visions rose before his eyes of Singapore, Constantinople, Buenos Aires. Suddenly he turned and walked rapidly in the opposite direction. Three months later an envelope postmarked "Singapore" was delivered to Mrs. Ward. The envelope contained only money. But the return address read, "Apprentice Seaman John Ward."

B. As John walked down the dingy hallways of the apartment building, an idea took hold of him with such force that he ran down the last flight of stairs and fell into a rapid stride in the foggy street. He was through with boredom, with his wife's nagging, with the dismal apartment! He was not going back! The Navy or a merchant ship! Pictures of Singapore, Constantinople, Buenos Aires rose before his **eyes**. He would send money to his wife, exciting gifts to Elden. After he had covered several blocks, John began to feel the cold dampness of the night. Lights were going out in the apartment buildings. John's pace slackened. Finally he turned around. When he arrived at his apartment with the paper, Elden was still wailing. His wife indignantly demanded to know why he had taken so long.

C. As John walked down the damp street after the newsboy, a foghorn sounded out in the harbor. Something stirred within him, and then the idea came to him with a sudden flash. John never returned to his apartment. He enlisted in the Navy, and his dreams came true of visits to Singapore, Hong Kong, Constantinople. Eighteen years went by and John was a Chief Petty Officer on the battleship Indiana. Then came the war. One day a group of new seamen came aboard. There was one named Elden Ward. John discovered with a shock that it was his son. John kept the secret as the battleship entered combat waters. One day the ship was attacked by Japanese planes. Part of the deck was set on fire, and Elden, knocked unconscious, was trapped by the flames. John saved him, but was fatally injured by the enemy bullets. Just before John died, he called Elden to his side, told him who he was, and asked forgiveness. Elden forgave him and determined to be as great a sailor as his father.

V. Victims of bad train connections, James F. Webster and his two business associates, Hal Russell and Winston Crane, found themselves faced with a five-hour stopover in the little town of Hutchins, sixty miles away from their home city. This loss of time was a great irritation to James F. Webster who had never lost any time in his life. It was his ability to make every minute count that had made him president of the company at thirty-six. He hadn't even taken time to marry any of the attractive young women who had come into his life. The three men decided to take a hotel room and clean up. There was only one room left vacant at the town's one hotel, not a very good room, but they took it, resignedly. Mr. Webster took a bottle of expensive liquor from his suitcase and suggested a drink. There was no room service, so Mr. Crane volunteered to go for some soda. The other two sprawled in chairs. Mr. Russell reached down and picked up a crumbled piece of paper lying on the floor. He smoothed it out and examined it lazily. Then with a smile he handed it to Mr. Webster. On the paper was scrawled "Cash on hand...17.60." Then there was a column:

Jimmy's doctor bill.	163.50
Back rent.	52.00
Owe Thompson	15.00
Grocery.	17.00
Need.	246.00

Then there followed some aimless doodling. Then the notation, "Try to borrow from Mr. Hadkins."

A. Mr. Webster looked at the paper with boredom and tossed it on the table as Mr. Crane arrived with the soda. As they sipped their drinks, Mr. Webster grunted, "What a place to spend five hours!" He picked up the paper again and toyed with it idly. He noticed that the calculations had been made on the back of an envelope. On the other side was the address:

J.A. Manley
Hopkins Falls
Illinois

Mr. Webster, grinning, called the desk and asked to have a call put through to J.A. Manley in Hopkins Falls. When the call came through, Mr. Webster asked an amazed Mr. Manley if he had gotten the loan from Mr. Hadkins. When the answer was that he had not, Mr. Webster said, "Well, you will," and hung up. Handing Mr. Crane the paper, he took a coin from his pocket. "A little game of chance," he grinned. "Loser sends Mr. Manley the money he needs." Groaning, the others agreed. Mr. Webster was the loser. "First time I've lost on a coin in a long time," he complained as he reached for his checkbook.

B. Mr. Webster read the note with boredom. He noticed that it was written on the back of an envelope. On the other side was the address:

J.A. Manley
Hopkins Falls
Illinois

He knew the town. It was a suburb of his home city. Suddenly he picked up the phone receiver and sent a telegram to J.A. Manley, Hopkins Falls, Illinois: "COME OFFICE J.F. WEBSTER ILLINOIS PRODUCTS CORP. TOMORROW STOP HAVE OFFER FOR YOU" The next day, a pretty but puzzled young woman was presented to Mr. Webster, who asked if she had gotten the loan from Mr. Hadkins. More amazed than ever, the woman said that she hadn't. Mr. Webster explained everything and offered a position which the delighted young woman accepted. A few months later, the newspapers carried the news of Mr. James F. Webster's engagement to Miss Jane Manley.

C. Mr. Webster read the paper. "Well, do you think the guy got the money from Mr. Hadkins?" he asked Mr. Russell with a smile.

"Naw," yawned Mr. Russell, "Mr. Hadkins probably told him he was sorry, but times weren't good and he had expenses of his own."

"You're too pessimistic," Mr. Webster answered. "Hadkins probably gave him the money interest-free."

"Nuts," rejoined Mr. Russell. "The old skinflint probably has a mortgage on the house." Just then Mr. Crane came back. "We'll leave it up to Win to decide," Mr. Russell grinned. He handed the paper to Mr. Crane, who looked at it blankly and said, "I don't get it." The others laughed and Mr. Crane looked at the paper again. Then he said, "Oh, I see. It's added up wrong!"

Mr. Russell snatched the paper. "By Gad, it *is* added wrong!"

As the other two men roared with laughter, Mr. Crane said, "I still don't get it."

VI. Keith Mason had become very unhappy and depressed. After his return from combat duty in the Army, Keith had gone back to his old job at the factory. But he could see that it was a blind-alley job and would get him nowhere. Keith, who had been wounded in action, had become very bitter, feeling that combat veterans weren't begin treated as they should.

A. To add to his bitterness, Joyce Markel, Keith's girl friend for two years, began dating a young insurance salesman with a flashy convertible One day Keith happened to meet an old Army friend who told Keith that he was on his way to Arabia to work for an oil company. He told Keith that the company was hiring former combat soldiers at tremendous wages to do dangerous work in Arabia. He took Keith to the local representative, and Keith, too, was hired. They went to Arabia, where they were assigned to run a locomotive, hauling oil across desert country infested with hostile tribes who wished to drive out the companies. Several times their train was attacked, and once Keith was shot through the shoulder. After three years, Keith had $50,000 in wages and bonuses, and he returned home. There, he bought a lumber company and became a successful businessman. He began going with Joyce again and they planned to be married.

B. One day Keith had a long talk with an old fellow workman at the factory. The old workman advised Keith to quit his job, get a G.I. loan, and start his own business. Keith did get a government loan and started a small trucking business. A large rival trucking business tried to run him out of business, even hijacking one of his trucks. Keith was almost ready to give up, but with help of some friends he exposed the people trying to run him out, and he finally made the business a success.

C. Keith's mother, who was worried about his state of mind, had a talk with Keith and persuaded him to go to night school under the G.I. Bill of Rights. Keith did this reluctantly to please his mother. He learned pipe-fitting and plumbing, and was apprenticed to a local pipe-fitter. The pipe-fitter had a sound philosophy of life, and Keith found that he enjoyed associating with his employer, and that he was enjoying his work. Keith became very skillful at the work, and his employer told him that he would be promoted to journeyman in a year with a possible advancement to master pipe-fitter in seven years. Keith found that he had stopped worrying about the treatment of combat verterans.

VII. I had been seeing Sorenson at lunch for several weeks before our conversation got beyond the point of exchanging pleasantries. He and I usually sat next to each other at lunch. I eat at the Capitol Cafe, which is the kind of place that has a steady lunch clientele of clerks and bookkeepers like myself who have to live economically. We eat at large tables and everyone gets used to sitting at the same place each day. I had been interested in Sorenson from the beginning. He invariably ordered the cheapest thing on the menu. He never had a desert or a cigar. He always seemed quite preoccupied. Our conversation became more familiar at each lunch time. I found out what firm he worked for. One evening he invited me to his home for dinner, where I met his wife, a plain, quiet little woman. One hot day he told me his secret. For years he had been saving, skimping on every penny, to buy a little piece of land on which there was a supply of marble about which only he knew. Enough marble, he said with his cheeks flushed, to make him a small fortune. With shining eyes, he confided that in a few weeks he would have the necessary money. An insurance policy was to come due and it would enable him to buy the property. After that, we often talked about it. And as the day grew near when he would buy the property, I began to envy him and share his excitement. Through the years, I had often dreamed of a stroke of luck that would take me out of my humdrum existence.

A. One day, near the appointed time, he came to lunch, his face strained and grey. He told me that the property had gone up in price, and that he would lack $3000 of being able to pay the price. A loan was impossible; he had no security. He dared take no one into his confidence, he said. Suddenly a thought stabbed through my brain. I had a little over $3000 in savings. Hesitantly, I suggested that he accept me as a partner. He stared at me and then, as tears came to his eyes, he said, "Of course! I should have thought of you! But I had no idea...." So I turned over the money to him and we signed the agreement. The next day I wanted to discuss some details with him, but he didn't appear at lunch, so I decided to go to his home that evening. He looked startled when he saw me. I noticed that he and his wife were packing. Suddenly I became suspicious. But he drew a pistol and forced me into a room which he locked. When I finally got free and reported to the police, I found that I was only one of a number of victims. The police had been looking for him for months.

B. One day he didn't appear at lunch, nor the next, Curious, I called at the offices of his firm and inquired about him of a young man at a desk. "Oh, Old Marble is sick," the young man said.

"'Old Marble'!"

"Yeah," the young man grinned. "Hasn't he ever told you about that marble that he's going to get rich on?"

"Well, yes, he has...."

"I thought so," the young man laughed. "He's been telling that for twenty years. That insurance policy is always about to come due. He's told that so much he believes it himself. I think that's what keeps him going."

C. A few days before Sorenson was to have his money, my firm sent me out of town on a business errand. I thought of him, envying him after I arrived home and he no longer appeared for lunch at the Capitol. I heard from him a month and a half later. He called one night, jubilant. He had allowed quarry operations to begin on his land; there was already a handsome profit. I couldn't help being chilly in my response. His success made me despair even more of my own lot. A year passed. One morning as I was reading the Inquirer hurriedly, some lines of print leaped out at me..."...week-end death toll was brought to twenty-four when F.J. Sorenson, president of Sorenson Marble Company, and his wife were killed when their car was struck by a train at...." Two days later, a lawyer called at my office. Sorenson had no relatives. In his will I was the only beneficiary after his wife. I now owned the controlling interest in the Sorenson Marble Company! In later days I thought often of these lunches at the Capitol. I named my summer mountain retreat "Sorenson Lodge."

VIII. Jerry Murphy, a leading senior at a large city high school, is known to be very prejudiced against Jews. When he blocks the entrance of Morris Roth, a Jewish boy who is editor of the school newspaper, into Pen and Shield, boy's honor society, a feud develops between Jerry and Morris. Morris writes several bitter editorials against anti-Jewish prejudice.

A. One day Jerry becomes involved in a serious violation of school rules, and his case is referred to the student-faculty discipline committee of which Morris is a member. Morris discovers that Jerry was framed by a group of Jewish boys. Morris is torn between hatred for Jerry and his obligation to be fair in his committee work. Finally, he reveals the plot against Jerry to the committee, and Jerry is cleared. Thus, the feud is ended between Jerry and Morris.

B. One day, as Jerry is walking home from school, he is attacked by three Jewish boys who plan to beat him up. Morris happens to come by at the time. Seeing the three boys ganging up on Jerry, Morris enters the fight on Jerry's side. The two beat off the three Jewish boys, and Jerry is very grateful to Morris. At the next meeting of Pen and Shield, Jerry proposes Morris for membership, and Morris is accepted. From that time on, Jerry is no longer prejudiced against Jews.

C. Both Morris and Jerry are appointed to the student-faculty discipline committee that decides what action to take on serious violations of discipline in the school. A particularly difficult case, involving both Jewish and non-Jewish boys, is brought before the committee. Through their work in handling the case, Jerry and Morris develop respect for each other and understand better each other's outlook.

IX. Sylvia Benson, a senior at Grand Rapids High School, had become very enthusiastic about writing. When her English teacher tells her that she has a natural talent for creative writing, Sylvia decides to devote her life to it.

A. Sylvia tells her parents of her decision to dedicate her life to writing. Her father tells her that he thinks this is a fine idea, but that she must have an education to become a writer. He points out to her that she shouldn't neglect to prepare to become a writer. At the end of the story, when Sylvia is in the middle of some writing, her mother comes in and reminds Sylvia about doing the dishes. Sylvia is exasperated and says, "Do dishes when I'm in the midst of inspiration!" Her mother smiles as Sylvia gets up to do the dishes.

B. Ecstatically, Sylvia devotes all her time to her writing. She confidently enters the state writing contest held annually for young writers. She tells her boy friend, handsome Bob Paine, that she no longer can see him since she has to spend her time on her writing. However, Sylvia fails to win the state contest; she doesn't even get Honorable Mention. Bob, when he sees the results in the newspaper, goes to Sylvia's house where he finds her in tears. She asks him to forgive her, and he generously tells her that she had to learn her lesson.

C. Sylvia spends most of her time on writing, neglecting her other school subjects. Her parents object to this and think that her enthusiasm for writing is silly. When Sylvia's school marks go down, there is a scene in which her parents forbid her to spend any more time on writing. But Sylvia continues to write secretly, preparing a story to enter in the annual state writing contest. Sylvia wins the contest. Her parents learn this after she has gone to school one morning, when they see her picture on the front page of the newspaper. The accompanying story quotes the judges as saying that Sylvia is the outstanding young writer in many years. When Sylvia comes home that evening, her parents apologize and tell her that they realize now that they were wrong. Sylvia is completely happy when she is awarded a writing scholarship at a prominent college.

X. Branda Milanovich is the only child of Rumanian immigrants. The Milanovich family once had been important in Rumania, but now Branda's father works as a machinist and they live in a small apartment. But the parents retain their aristocratic pride, and sacrifice in order to send Branda to wealthy, sophisticated Norton Collegiate School for Girls. Branda is unhappy at Norton because she is not accepted by her classmates, although she tries to be friendly.

A. Branda notices several other girls at Norton, who, like herself, just don't seem to fit in. Suddenly getting an idea, Branda invites these girls to her home. They have a good time, and the other girls are delighted with the European food Branda's mother serves and with her stories of life in Rumania. From that time on, Branda becomes the leader of her own little group.

B. Left out by her sophisticated, well-dressed classmates, Branda goes her lonely way. One day the Norton girls become very excited about an assembly at which a Russian countess is to speak. The girls are amazed -- and so is Branda, who hadn't known about the plan -- to discover that the Russian countess is Branda's mother. From that time on, Branda is accepted by the group.

C. Finally, Branda decides upon a bold stroke. She invites six of the most prominent Norton girls to her home for tea. The surprised girls tell Branda that they will come if they can. However, they get together and decide not to go. Most of the story concerns Branda's thoughts as she waits for the girls to come. Finally, she gives up and puts the tea things away. She realizes now that there are class lines in America similar to those her father spoke about in Rumania.

THE LANGUAGE OF SONG

A Supplement to the Senior High Program

by

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A Course Description

The second draft of the Bellevue English Language Arts and Skills Program says that each student should have the opportunity

> 1. *To read the literature of our own culture and respond to what has been suggested about what it means to be human.*

This is the central experience of a course taught at Interlake High School entitled Language of Song. The word literature in this course refers to any song or poem or book or article about music that the students or I want to include, and the definition of the word may change as the course evolves and tastes change. Our own songs are supplemented by the poems and songs in Homer Hogan's Poetry of Relevance, Books 1 and 2, (Methuen: Toronto) 1971. The central task of the course is to put into a broader, human perspective words, phrases, and ideas with which the students already have considerable experience. They are persistently asked to inquire into the meaning of facts and opinions their own songs have supplied them with.

The class should begin with some music that pleases and puzzles. Try Judy Collins singing "Amazing Grace" (EKS-75010) and "Story of Isaac" (EKS-74033). Both songs express an idea about religion, but one is a hymn, the other a ballad; their purposes differ profoundly. One song affirms faith, the other questions it. Discussion will clarify the point that songs have uses in addition to their value as entertainment.

Next inquire into the uses of songs. Ask the students to list all the things they have used songs for, or might use them for, or would like to, as well as things they think other people use them for. Compile the class lists so they are shared. Here is a sample list:

entertainment
expression of feelings from despair to celebration to religion
making money
losing yourself -- escape
sorting out the world
learning about other people
protest -- persuasion

One student illustrated his list with a picture of two coal miners in a mine shaft, walking along. Miner 1 is silent; miner 2 is singing. The life of miner 2 is richer in some way than the life of miner 1. The student is not yet ready to say how.

After I point out that function is only one dimension of humanity, only one dimension of definition, and only one dimension of song, we proceed to explore these other categories of song (besides their purpose):

What they are about -- their subjects
What they look like -- forms they take, like the ballad
What they sound like -- modes they assume, such as rock
What they feel like -- kinds of central emotions they express
What they add up to -- kinds of themes or ideas they express, their world-view

Ask students to bring in, play, and identify examples of the broad range of uses, topics, modes, forms, and emotions they find in music.

Play through the songs and read the poems in the first section of the textbook, Book 1, to enrich this experience. Note as you proceed with this section, which includes ballads, the opportunity for Expectations 15 and 18, which speak of language variety and change. Inquire as to why there seems to be much more license for this in songs than in other kinds of writing. This section also offers the opportunity to experience songs from other cultures and times, Expectation 2.

2. *To read at least some literature from other cultures and to respond to what has been suggested about what it means to be human*
15. *To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage*
18. *To explore the ways in which language changes*

Before we proceed much further, though, in exploring and classifying our materials, the students need to be involved in Expectations 51 and 52, locating themselves and their identity at this point in relationship to others in the class and the whole world of Other represented in the songs. The following activities are intended to bring the point of the initial overview of the subject home to the students individually.

51. *To state to one's self a view of the relationship between the self and other people, other places, other times*
52. *To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself*

Ask students to think about how songs help them sort out the world and clarify their perceptions of it. Find out how songs tend to help you classify people. Working with the songs in the text, seek a classification system which accounts for differences. What are your major groupings? What group includes you? How well does your classification system work? Does your system leak? How many of your ideas about yourself are you getting from songs? How many do you think you should legitimately be getting? Continue inquiring into the way songs are defining for you what it means to be human. Is the definition ever limited? How do songs reflect and offer criticism of your own purposes for being alive, in school, in this class? What is your purpose? What do you want to get from the class, from songs, to help you fulfill that purpose?

Ask students to write on one of the following topics:

A. What one song says about being human and how it relates to me. Pick out one song that best expresses your purpose in being alive and tell why it does.
B. The mode or form that best expresses the way people are; give several examples from your favorite kind of songs to show why you think this view of yourself and others is accurate.
C. The purpose, topic, mode, form, feeling, and theme I characteristically choose in song, and why. What kind of profile of yourself do your song choices give? Be specific.

The teacher will be able to assess the ability level of the class somewhat by the first assignment and the fluency and flexibility of student response to it and so may be able to direct student choice somewhat in the writing assignment above. Alternatives are offered in this and other assignments given because the course draws students from all levels of ability. The course can become a rich experience depending upon how well the teacher can get students with diverse backgrounds in music and in living to share with each other readily and openly their understanding and their information. From the beginning of the course we stop everything to hear a song a student particularly wants us to hear. I might point out that this is a class in which the teacher is just as busy learning things from the students as they are learning from the teacher, and that is a healthy experience to the extent that it is genuine and that it takes all of us beyond the limits of what we already know and think.

For this reason, then, Expectations 47 and 48 are important early in the class. The students should be involved in establishing the criteria for the procedures they are going to pursue, and if they don't like them, they and we can seek other options. They are now aware of the general ground we can cover in the class, and aware of the fact that their own perception of a purpose in relationship to that ground is important. In class discussion the teacher suggests we need, besides the materials of song and our purposes for studying it, some kind of strategy for involving everybody in that study and for approaching the material systematically. I would introduce this plan of action:

47. *To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results*
48. *To be involved in establishing criteria for selecting the best way of doing something*

A. Continue looking at purpose, mode, form, subject, emotion, theme, as we look at individual songs; see what the range of expression is. Find what is constant, what seems to change.
B. Make sure that we have the vocabulary and special skills to approach even the most puzzling song and see what it is saying about human values.
C. Attempt to see what accounts for the variations in expression. How have individuals changed the nature of song and the view of human nature implicit in it?
How does the nature of society -- its economics, its religion, its philosophy, its standards of beauty, its education, its politics -- contribute to that change?

C. (continued)
How does song itself then create a new form or a new language and in so doing contribute to changes in people, in their view of the world, in the way the world is?

D. Attempt to see what the lessons of constancy, change, and creativity are in the world of song and apply them to our own understanding of ourselves, our use of language, the way we look at the world: To see in what ways we have in the language of song a direct line to the deepest part of ourselves and to the selves we in our best imagination wish to be.

To do all this we will have to involve ourselves in the following activities:

defining our terms, including song, by comparison, contrast, function, and example
asking many questions
seeing relationships
reading books and articles about music and musicians
discussing
writing
listening to music and to each other
making music
forming hypotheses
working out coherent theses
arriving at some theories about song and our relationship to it

Since these are the teacher's assumptions about where the class should be going, the class should know them. My own experience with this class has been that there has been no argument about this strategy. The students are simply overwhelmed by the fact that I have one. They are, however, eager to make suggestions about the specific topics -- war, protest, religion, ecology, liberation of women; the forms -- ballads, hymns; the modes -- folk, rock; that interest them now the most and will provide the best beginnings.

I ask students to plan specific study and contributions to class discussions in areas A, B, C and D above, but to plan to do a specific project either in area A, near the beginning of the term, focusing on a specific topic and exploring it historically or logically; or in area C towards the term's end, making an effort to present a more complicated idea about the relationship between song and society. There will be a short final paper in area D, for which we will literally use D as a topic. We then proceed to work with the text in area B, vocabulary and reading of song texts.

Of the project topics, area A offers the student the following opportunities specified in the second draft:

20. *To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies*
23. *To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?*
25. *To stay with an idea long enough to see it develop or change*

See also

37. *To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties*

38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students

39. To speculate on how something came to be the way it is or to be said the way it was said

40. To confront events that require predicting possible effects

as well as

30. To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord

31. To revise ideas reflecting the reactions of a live audience

33. To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

Here is the handout the students get:

Project A: Class oral report on subjects, themes, purposes, or feelings. Present a song or make a collection of songs which starts us thinking about one of the following topics, and provide us with commentary that considers these questions. What are the questions about the topic that are raised by the song or songs? What is that truth that is being suggested in them?

war
death
love
masculinity
femininity
freedom
sanity
religion
protest
patriotism
friendship
happiness
despair
childhood

Students should feel free to add to the list from their own area of interest.

The later projects in Area C will involve the student in the experiences listed above, but will take him deeper into the opportunity

13. To explore the ways in which ideas are related.

Project C: Class oral report to be chosen from the four divisions below. Plan to mix media for your presentation, using visuals as well as music whenever possible.

1. Bring us a collection of songs by one of the following writers or composers. (Add to the list after consultation with the teacher.) Suggest how you think the music was affected by the world he/she lived in, or how she/he influenced that world:

Bach
Handel
Shakespeare
Brecht and Weill
Bob Dylan
Joan Baez
Joni Mitchell
Leonard Cohen
John Gay
Woodie Guthrie

II. Discuss and illustrate with song-examples the rise, growth, and change of one of the following musical forms, modes, or groups. Try to make us see or at least question how the songs are an outgrowth of the culture, how they reflect it, how they criticize it, how they might change it. What can change a form? What determines a trend? What factors encourage, discourage a person who creates songs? What should songs makers attempt to accomplish? Can they hurt society? Help it? Enrich it? How?

the ballad
the blues
opera
musical comedy
jazz
rock
country-western

Gregorian chant
the requiem mass
the oratorio

The Beatles
The Rolling Stones

III. Still exploring the relationship of music as an institution to the society which feeds it, compare one major work with another, attempting to hold constant some factor such as subject matter, and vary factors such as form or mode, time, and purpose. What happens to meaning when these other factors vary? How does meaning seem to be related to the

mode we write in, or the form
the time we live in
the feelings we want to express
the purpose we set out to accomplish
the view of the world out of which we write

Compare
Brecht's "Threepenny Opera" with Gay's "Beggar's Opera"
Look specifically at the relationship between men and women.
Handel's "Messiah" and "Jesus Christ Superstar"
Look specifically at the personality of Christ.
A famous requiem mass (Verdi, Schubert, Mozart, or Brahms)
A romantic opera, maybe "La Traviata" and "The Fantastiks"
I'm avid for other suggestions.

IV. Develop one of the following ideas at length:

Study the art that is associated with music: Do a study of record covers, perhaps the Beatles', over a period of time. What do they suggest about the group, what the group is trying to sell? Illustrate and relate to the content of songs.

Accompany a collection of pictures or slides you have chosen representing a particular artist or style of art with what you consider appropriate musical background. Explain your choices.

Find a way both musically and pictorially of representing the life of a particular period of time, maybe when your parents were young. Explain what you find out from searching through their old pictures and slides, choosing a selection to show us, talking to them about the music they liked, and choosing songs to accompany the pictures.

Plan to play and/or sing for us and answer our questions afterwards about why you choose the music you do, what it means to you to be able to perform it, how your own musical competencies have helped you understand yourself or other people.

Consider exploitation in music. Who is exploited, who are the exploiters? Has it always been this way? Can you think of a better way? What makes a song popular? How does this affect music, musicians, you? Give us musical examples.

Talk about false views of reality in song. Present a collection of songs you feel give a really wrong conception of the word. Talk about why.

Music and the movies. Talk about the requirements of this art. Experiment with the varying effects of musical background on a set of pictures and show us the results.

Women and rock music. What can you tell about our culture's attitudes towards women from looking at a collection of rock songs? Provide musical examples and relate them.

Make and share a collection of songs you feel have really made a difference to the world, forcing people to reclassify things. Find songs that have been instrumental in causing opinion shifts about war, politics, morality.

Continuing with long term assignments, the teacher may want to suggest the students keep a journal, particularly during the first part of the term. This writing, which should be of a fairly concrete kind, may give way later in the term to a more abstract series of specific assignments, but it is necessary to provide the opportunity for students

21. *To translate into language information that comes from the senses*
19. *To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving*

as well as

29. *To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice."*

The students receive the following handout, which is from draft one of the Bellevue English Language Program, pages 31, 31-5.

On Keeping a Journal

One reason we write is to clarify our perceptions. So we need to think about purpose and be able to see it control our selection of material from general statement to supporting detail. The search for adequate, relevant material is the test of the assertion: maybe it is not true, or perhaps it needs refining through further reading, discussion, and reasoning. Writing conceived of as a step in the process of discovering what we are, who we are, what we can reasonably say and think, and what means we can find to say what we feel with power is a little different from writing to fulfill an assignment. The writing of the world is about sorrow, love, anger, joy, amusement, pain, or hunger.

Keep a journal which records observations and thoughts about what you see and read that relates to subjects that interest you as well as songs you hear. Be making an annotated list of source materials, too. (A booklist) Consider as proper sources of material for writing

Your own five senses; your own general statements about what it all means.
Efforts to classify what you sense; efforts to characterize each unique detail.
Listening to other people; arguing with them; conflict, forced reclassification.
What you arrive at in word association, your own stream of consciousness.
Attempts to define by example, by comparison, by contrast.
Looking critically at what you read; you could analyze it, but you can also respond by answering it, speaking to the problems and issues the writer is concerned with.
Looking at all media as something which speaks to you, and may deserve or demand an answer.

The teacher may also give the class suggestions for writing similar to the following, all of which developed out of class discussion about the music played in class:

Specific Suggested Topics for Your Journal

Write about a song that seems to say everything for you about the way love is, or hate, or remorse, or anger, or sorrow, or pity, or joy, or yourself.
Write a comic love song, or a love song.
Write a song about war, or about patriotism.
What is the best protest song? Why?
Compare anti-war songs to pro-war songs. How do you see the difference? Why?
Tell how a specific song makes you feel.
Write about a song that made you discover an emotion.
Describe a scene in which you experience an emotion in contrast to the feeling a song is striving to create in you.
What happens when the music of a song seems to be in contrast to the feeling or to the idea that its words are trying to express?
What is the difference between an emotion and an idea? Write about a song that expresses both.
Write about a song that gave you a new idea.
Write about a song you feel ambivalent about, that is, you like but don't like what it says.
Write about a song that explains somebody to you.
Write a song about somebody.
Write a song to somebody.
Write about songs that tell you about changes.
Write about changes that have happened to you.
Write words for a song that has no words.

Write about voices that you hear with the third ear: What are the persistent things that, if you are sensitive to it, you can "hear" in a person's tone, gestures, word choice?
Of a person you know, what is his song? What tune is it played to?
What happens when someone you know is playing two tunes at once?
Create a fugue style conversation: See if you can write a dramatic sketch for four voices. What do you discover about conflict and harmony, about imitation, augmentation and diminution, inversions and reversals as a subject is introduced, argued, discussed and resolved.
What music strikes you as terribly sad? What reflects happiness for you?
Write about going from the heights to the depths, musically, or otherwise. How can the way down be the way up?
Why do you think the extremes exist in music, in you? How can they serve you?
What songs teach you something about the meaning of suffering?
How can you tell if a song or a singer is being ironic?
Write an ironic song.
Write a letter to a songwriter with whom you have a difference of opinion.
Write a letter to a member of the class or to the teacher about an issue over which you disagree.
Write about a song which expresses your beliefs.
Write about a person with whose beliefs you disagree or agree.
Write about the expression of belief, how the language and approach of the true believer affects you.
Write about a political idea expressed in song.
Write about the blues: What does it mean to have the blues; to sing them?
What do you think is phony in song; what do you think is authentic?
Why is authenticity important to you?
Write about the most beautiful song you know.
Why do you think people create beauty in the midst of poverty, ugliness, filth, disease, and squalor?
Write about a song which has enriched your life. Tell how, why.

About Songs: Write to explain a term, to explore an idea in a song, to describe a song. Write frequent, short responses to the many elements of song and your perceptions of them, their use of language, the assertions they make about loves, wars, freedoms, joys, innocence, duplicity, uncanniness, riddles, wonders, amazements, heroes, loyalty, honesty, steadfastness, nostalgia, betrayal, fickleness, disloyalty, belief, inspiration, national and school loyalty, masculinity, femininity, housewifery, fatherhood, departure, trains, seasons' passing; write about Christmas songs, holiday songs, blues, Irish songs, Scottish songs, sea songs, mountain songs, songs about desertion, about territorial pride, about cities, states, about trees and other natural phenomena, about parts of the anatomy.
Write your own parodies of songs.
Write your own songs.

While the first projects are being prepared and the first journal entries written, the class meets and listens to many songs:

3. *To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature*
7. *To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness*
16. *To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces*

The class has been through the songs and poems of Section 1 of the text. The teacher may follow this with Pete Seeger's "Big Muddy," page 65; Buffy Sainte-Marie's "Universal Soldier," page 212; and the war poems which follow. Tim Buckley's "No Man Can Find the War," page 98; and Owen's "Dulce et Decorum Est," page 91 may be included; then from Book 2, use Brel's "The Dove," page 75 and the poems which follow. Play "The Fiddle and the Drum" from Joni Mitchell's album Clouds, (Reprise 6341). The song is unaccompanied, possibly to underscore the fact that in war we give up music for violence, and so the class understands something about non-verbal communication. Add two songs from Songs of the Civil War, (Folkways FH5717): "Just Before the Battle Mother" and "Who Will Care for Mother Now?" and the class will react to the changing attitudes towards war as well as to the relative distance of the last two songs from reality.

To focus in on the relative ability of songs to give us a sense of the immediacy of other people's experience, play again "Johnny, I Hardly Knew Yeh," Book 1, page 33. Introduce Hogan's idea that the immediacy and tension of a song depend on skillful handling of drama, narration, argument, and description (see page 24). Identify these techniques in the songs the class has been hearing, emphasize the drama of the mother's comments about her son's condition in the last song, then make the following assignment:

> Write about the return of a crippled soldier or about some other catastrophe connected with war. Consciously vary your technique to include
>
> drama -- what is happening now -- dialogue
> narration -- what happened, from first, then third person point of view, with emphasis on action, telling the story
> description -- emphasis on the details, on what happens, on what it is like to the senses
> argument -- what it all probably means, in general, given these circumstances.

Share the papers in class and talk about the way we manipulate language to give us a vivid sense of scene as well as a way of making sense. Talk about how necessary it is to feeling and thinking to work sometimes with specifics, sometimes with generalities, sometimes with the concrete, sometimes with the abstract. Notice that we are deep into Expectation 13, exploring the ways people have invented to relate ideas. Talk about the power of songs to extend some very specific, concrete images into something that strikes us as true because it strikes us in the gut.

13. *To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few*

Notice that for the most part we are still working with songs that are simple to read, observing what they say, and seeing the extent to which music and imagery or metaphor support or constitute statement of idea. The class might continue to pursue specific topics such as love. Try "Strange Brew," Book 2, page 152; "Without Her," Book 2, page 160; "Elusive Butterfly of Love," Book 2, page 165; "Ruby Tuesday," Book 2, page 144; and "The First Time Ever I Saw Your Face," Book 2, page 57. These songs will begin the discussion and challenge students to bring in songs they think reveal the topic in a truer wav.

Go on to protest. Poetry of Relevance, Book 2 offers "Little Boxes," page 84; "What Have They Done to the Rain," page 88; as well as Woody Guthrie's "Tom Joad," page 37. Book 1 contains a whole section of Pete Seeger songs, which you will probably want to supplement with more Seeger songs and contrast with some early Bob Dylan, noticing the wide range of tone from gentle to harsh that these songs reveal, and speculating about the difference the tone makes to the treatment of the subject.

It is impossible to talk about these protest songs without getting involved in Expectation 17, a discussion of propaganda techniques. We also get started discussing the personalities of the song-makers, so this is a good point to get into Expectation 5, exploring the ideas of an individual author. Here I bring in Guthrie's "Mean Talking Blues" (Folkways 31010) and our struggle with Expectation 12, understanding irony, begins. I had students begin to cope with this problem by writing a letter to Woody Guthrie about his attitude towards man in this song; he assumes the persona of the devil, tries to tempt us into believing in him, then tells us things that we and Guthrie don't want to believe. The strategy confuses even very able students, and their attempt to deal with the confusion clarifies the problem for them. Next we look at Buffy Sainte-Marie's "My Country 'Tis of they People You're Dying," Book 2, page 217. We examine the language very carefully for clues to meaning, and then we focus on the use of half a line of the patriotic song which changes, talk about how the language sets up a system of expectations in the hearer, how manipulation of a few words can alter the system and control the meaning. To underscore this technique, the teacher can ask the class to write the same message twice, the second time ironically. Share the responses right then in class, and get people to respond ironically. Talk about the devastating power of irony while people are experiencing it.

5. *To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?*
12. *To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory*
17. *To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker*

By now reports will have begun, and students will from the beginning of the class have been encouraged to bring in songs that seem related to what's going on, or just songs they want us to hear. Now is a good time to discuss the problem of evaluation, Expectation 11. Instant praise or blame for revealing one's musical taste is one of the hazards of this class, and students get very reluctant at times to participate because they are afraid someone will

10. *To consider the statement of another person as a value judgment: to assess the validity of the suggestion that all value judgments are autobiographical*

11. *To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application*
36. *To work together on a common project*
45. *To encounter a situation in which judgment must be reserved until all of the evidence is in*

think they are not cool. So while we ultimately might want to help them develop a much better sense of what is authentic language in song, at this point it is useful to discuss the rush to judgment as an interesting and peculiar, sometimes destructive human impulse and concentrate on Expectation 45, which has to do with learning to suspend judgment until the evidence is in. So we talk about the nature of value judgments, Expectation 10, distinguish some facts from some opinions about song, struggle with the concept that a person's decisions about truth have to do with the context in which he is making those decisions, going back to the war and protest songs for specific examples. For one class, hearing and discussing Dylan's "All Along the Watchtower," Dylan's Greatest Hits, Volume II, (Col. KG. 31120) was a breakthrough experience. They decided that the problem was not so much differences of opinion but lack of trust, which the world of the song really made them feel. Trust increased in the class. If the class is still a little stiff about sharing ideas, we work on Expectation 36, the common project, in small groups until informal talk and work together opens lines of communication. The earlier the better.

Using the Leonard Cohen songs in Book 2, pages 172-190, the teacher may next want to depend on the power of interest in a song writer's personality to carry students into the pursuit of something more difficult, Expectations 6, 12, 14, and 16, which I call reading beyond the literal level and which Hogan refers to as understanding the dynamics of wonder. Students are amazed by the Cohen songs and puzzled, and after we have worked out some explanations for them, I suggest that everybody on his own can do this simple little trick. You only have to know about the dynamics of wonder. So I give them the following vocabulary list and hover over them while they read the introduction to Poetry of Relevance, Book I:

6. *To experience the writer-as-artist's means of picture-making: images, metaphors, symbols*
12. *To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory*
14. *To investigate the many ways in which people's perceptions and attitudes are formed and changed*
16. *To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces*

context
wonder
rhythm
stanza
lyric
figure of speech
image
metaphor
symbol

drama
narration
argument
description
distance
subrational fancy
myth
theme
improvisation

refrain
beat
progression
paradox
dynamics
perceiving
unity
surprise
engagement
discovery
conflict
tension
incrementally
sequence of emotional peaks
ambiguity
precision
juxtaposition
imagination
wonder
world-picture
authenticity
reality
truth
inauthenticity
slick

If the class is having trouble reading the material, which is difficult, I suggest they read specifically to locate the terms above and find out how Hogan is using them. Sometimes I also give them an outline of the material which emphasizes what Hogan refers to as the five principles of wonder; perceiving, apprehending unit, surprise, engagement, and discovery. The songs he suggests in the introduction work very well as examples, and so we play some of them as we proceed to inquire into the five principles. Hogan's material is refreshing because he seems to understand that it is not just exploring the elements of literature, Expectation 6, but seeing how all the elements work together and what it means that they do, how the essential conflicts are set up and resolved in a poem, how mood is established, how it is that the voice of the poet can speak to us and really move us. Hogan seems to see the phenomenon as a Gestaltist would; his emphasis on patterns of perception could set free numberless behaviorists trying to make rhyme scheme, scanning of meters, and naming of figures of speech add up to poetry.

6. *To experience the writer-as-artist's means of picture-making: images, metaphors, symbols*

About these five principles, then, inquire:

Perceiving - How does the poet get us involved in seeing and feeling the world he is talking about? We can talk about use of specific imagery, exploitation of cliches, the whole task of "rescuing the ordinary from itself," page 4. The students hunt in the songs we hear for that kind of language, the use of colors in the song "Marcie," the unusual combination of cliches in "A Day in the Life," the odd juxtapositions of imagery in both songs. They see how the poet captures us through our senses. They even write a few very general statements in class, exchange them, and render them more specific for each other. With everybody working on everybody else's general view of the world to make it more specific, we soon see how someone else's specifics may not be our specifics. We are deep into Expectation 14, seeing how people's attitudes and perceptions are formed and changed, and how mine may differ from yours, and how much difference one or two words can make.

14. *To investigate the many ways in which people's perceptions and attitudes are formed and changed*

Apprehending Unit - We look at the way images relate to other images in poems, how they form a pattern, expanding the idea through repetition and variation of the original statement. In the song "Marcie," the image of red and green changes from candy shop sweets and sours to season's autumn and summer to stop and go to anger and jealousy. Object gives way to emotion. Ask the students to use another name and another set of colors or another set of vivid images and see if they can create an analogous movement from a surface description to an understanding of the psychological reality of unhappiness, change and loss, indeterminancy, and emotional unrest such as the imagery in "Marcie" supports. Another song which is useful here is "Redwing Blackbird" from Judy Collins Concert (EKL 280). In this song a miner's wife notices the red and black of the bird, and as the song progresses, we see the special significance for her: red is the color of blood, black the color of coal, and "When a man spills blood on the coal, they carry him out of the coal mine dead." and so the bird is a symbol of sorrow for the woman. It is this linking of the visual, sensed world with our inner world that the poet accomplishes for us, and once the student grasps that this is how it works, he has mastered much of the difficulty of getting beyond literal reading. Notice that here we are working on Expectation 20, comprehending how different levels of abstraction contribute to total meaning.

22. To deal with an idea on various levels of concreteness from specific to universal

Surprise - How does the poet manage to keep us interested in his new perceptions long enough to develop his idea effectively? Listen to Tim Buckley's "Morning Glory" and notice how the tension is increased through what Hogan calls a "sequence of emotional peaks." The transitions from anger to grief to adoration surprise us. Ask students to go back to "Marcie" and notice the surprises again.

Engagement - Hogan asks, "What happens to us when we are inside an effective poem?", page 11. The aesthetic point is the paradox that "reality is made unreal by reality and real by unreality (art)", page 13. The teacher might put both the question and the statement on the board and let the class struggle with it and attempt to relate it to the songs Hogan suggests, "Johnny, I Hardly Knew Yeh" and "A Day in the Life." The phenomenon is hard to explain; it is the center of the mystery. These questions help: What in the song is familiar? What surprises you? How is the song changing your perceptions and why do you cooperate? Why do you dare? What is it that makes you feel, then think, then feel, then link up your feelings with your thoughts? Ask the class to write about a song that moves them beyond their ability to explain it, but challenges them to express precisely what is happening to them in the presence of the song. Buckley's "Once I Was" might be such a song.

Discovery - What does Hogan mean when he says that a poet has to become a good listener, and "instrument of his vision", page 14? What in the world does he mean by talking about the "unseen, unheard, unthought potentials of beauty in the germ of an idea", page 14? The students may write, then talk, or talk, then write about a song which has really changed them, has helped them discover something new, has transformed reality for them, has made them awake to some beauty in themselves or in another human being that they did not know before. The teacher has to be sensitive to the fact that this discussion is not going to happen in just any old class atmosphere and should keep this question in reserve for a time when the class feels fairly mellow, or when small groups can meet.

Hogan focuses in his introduction on two other considerations which must be of interest and concern to the class; the question of the relative authenticity or inauthenticity of individual songs, and the distinctions that exist between song and poetry. Both these topics are perhaps best approached repetitively and made an incidental part of each really rich discussion about a song or a song-poem section of the book. In addition, I copy Hogan's passage on authenticity onto the blackboard and leave it there all semester, referring to it more and more as time goes on:

> "For our purposes, however, one basic division is crucial; namely, that between what we shall call 'authentic' and 'inauthentic' popular song. The first kind attempts to do justice to rhythms, joys, sorrows, and dreams of ordinary life. When it fails in this attempt, people call it 'sincere' but bad. The second kind tries to dull us to ordinary life as it is by soothing us into accepting a glossy, synthetic substitute. It is merely commercial, escapist, and 'phony.' When it succeeds, those whom it does not fool may admit that it is good, but will insist that it is still just 'slick merchandise.'" (Book 1, page 17)

Hogan's concept of doing justice to a poem may also be useful to the teacher who must convince his class that poetry and song deserves to be studied. It is explored in the introduction to the second book. I found it unnecessary to spend much time on this, however, in an elective course where most students were there because they wanted to be there.

In general, the section of the course which deals with the introduction to Book 1 demands more disciplined study than much of the rest of the course; it is probably better spaced out over several days and drawn from several musical examples rather than tortured out of one poor song.

Follow up this section of the course with a specific evaluation of students' abilities to enrich their discussion of songs with an understanding of Hogan's vocabulary and approach to poetry. This evaluation may take one of the following forms, depending on the abilities and energy of the class:

A. Write sentences illustrating each of Hogan's terms with a specific musical example. Precede this exam with a discussion session in which any term is open for review, question, explanation, illustration. Write with open books.

B. Write a paper about one song, chosen from the book or in consultation with the teacher, a song or poem from which you quote language directly to show how the principles Hogan is referring to work. Use as much of Hogan's vocabulary as you can make really mean something. Write with open books.

C. Consider two specific works; Keats' "Ode to a Nightingale", Book 1, page 116 and Mitchell's "Nathan La Franeer", page 112. Write a paper in which you discuss these two poems. What makes them important to us as human beings? What are the specific techniques used to bring this importance home to us? Use Hogan's vocabulary to the extent you can make it mean something.

Students will need further help with making plain sense out of songs, and this may be usefully combined with Expectation 23, organizing ideas into a coherent thesis:

23. *To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?*

Begin with one of these songs, or any other which is genuinely puzzling to students --

Ochs, "Curcifixion", Book 2, page 62
Morrison, "The End", Book 1, page 156
Dylan, "The Ballad of Frankie Lee and Judas Pries", Book 1, page 201

Work through the following process with the class --

Simply list in random order whatever occurs to you about things you saw, heard, felt, thought, and read about it, questions you can't answer.
Now, does the list group itself as you look at it?
What parts go together? Can you label those groups?
Which part of your list is fact? Which part is opinion? How are the parts interrelated? Are some parts more specific, others more general?
Which parts are most important? Interest you the most?
Cross out what you think you can't use.
What suggests contradiction, confusion, or conflict and needs further exploration and explanation?
Choose one of the stated opinions as a thesis you would support or would like to investigate. What is the topic? What statement is being made about it?
Now see if parts of the list assume some kind of order in relationship to that thesis. Why?

After working through this process, offer the class the following alternatives --

A. Write a three or five paragraph essay in support of the thesis.
B. Go through the process with another song which puzzles you and write to support the thesis which you arrive at.
C. Pick up the thesis from the last song, "Don't mistake eternity for that house across the road", and attempt to organize your perception of all three songs around it.

In helping students with the problems of assembling written material, the teacher may give the students the following handouts:

Strategies for Writing

Finding the best possible order for material in writing means devising a strategy. You have to decide what should come first, and how that is going to speak to what comes next, and next, and last, and how each of the parts speaks to the other parts. Is it placed to advantage in making its unique contribution to the whole work? Will order of time or importance make a difference in giving the idea impact? Need it follow a logical order? Should that order be inductive or deductive? Just ask the simple question, "Is there any reason I arranged my work this way?" Often this inquiry starts some useful thinking about strategies and is a logical way to begin the process of rethinking which follows any serious act of writing.

As for what order to put your ideas in, try at least to have a reason for that order. If you can't give a reason, try rearranging the parts and see if it makes any difference whatsoever. See page 26-5 for a way to begin.

Are the parts of what you are writing, communicating with each other in any way? They ought to be. What does the first part say that the second part has to be aware of? If your last part seems to be ignorant of what your first parts discover, something isn't happening.

Have you thought about recasting your essay as a dialogue? There is nothing sacred about the five-paragraph essay.

Get involved in situations where you hear or see the audience react to what you have written. Watch them. Get someone else to read your work aloud. If he stumbles or looks confused, that's a clue. If he laughs when he ought to look sad, that's a clue. If he starts talking about something entirely unrelated, that's a clue, but a complicated one. Try to discover how the words you chose and the order you put them in communicate your purpose. If the other person does not get the point, there is at least a possibility you did not make one.

See if your work provokes a reaction. Does it make anyone angry, happy, inquisitive? Does it make you proud? (See Editing Section of Basic Skills Supplement.)

Competency in Writing

Competency in writing calls for many virtues, one of which is a structure and form which communicates itself readily to other reasonably literate people. Idiosyncrasies of any kind either have a purpose or they constitute a distraction and hinder purpose. Correctness, though, is not enough. The writer has to know of what he writes and for whom, to choose the exact words which will convey the truth of his experience and carry the force of his assertions. He has to be aware of the impact his words have, for they must serve his purpose.

Try to keep track of where you are going. Keep a notebook in which there are:
    Lists of words you have trouble spelling.
    A list of new words you are learning the meaning of.

Depending on your difficulties with such matters, a punctuation style sheet that you have made for yourself.
All the papers you have written.
A reaction to the insistent proofreading of other people.
A record of what is going on in class; a reaction to it.
Mostly, you need to keep reacting to your own work and revising it.

Read your work aloud. Who does it shound like? What emotion does the tone convey? Is that emotion right for your voice or the voice you are trying to create? Does it sound authentic? How will you know? Well, listen to human voices, and listen to your own voice when you are talking and you have something to say. Listen to tape recordings. Make comparisons.

Close your eyes and see if what you have written has any sights, colors, textures, patterns. If it looks grey and abstract, let yourself go a little and put in words that excite your visual sense or your other senses.

Do you have some feeling about your individual sentences? If you haven't got something dear to you in each one, it isn't your writing yet.

Are you writing this for somebody real? How is that person going to react? Where will he be? What will he be doing while he is reading? Where is he going to become completely enraptured by what you are doing? Make more of those places in your writing. What can you say that will make him let dinner burn while he finishes?

Is there any relationship between what you felt and wanted to say, what you heard in your own inner language that was beautiful, and what came out on the page? If not, getting there isn't magic. It's a matter of deliberately choosing words you like over words you have no feeling for.

Have you been confused, did you change, were you learning anything as you wrote? Does what you have said matter to you? Is it honest? (See Editing Section of Basic Skills Supplement. Classroom quantities of these handouts are available from the English Coordinator.)

The song class provides a unique opportunity to work on specific language competencies, Expectations 32 and 42, editing for spelling, punctuation, structure; building vocabulary, inventing, expanding, and transforming sentences. The teacher makes a persistent effort to get students in writing about songs to refer to the specific words of the song. To do this they have to quote, introduce the quotations and weave them into the grammatical structure of their own invented, expanded, and transformed sentences soundly. They must punctuate their work correctly. The teacher may give the following assignment:

32. *To apply preserving skills in written composition: spelling, punctuation, capitalization, usage, appearance*
42. *To invent, expand, and transform sentences*

> Write about a song which you find an authentic statement of some real emotion. It should touch on some real joy or sorrow. Explain how the language of the song recreates or reflects that emotion before you explain how you have reacted to the song or a situation similar.

To do this, you must quote specific language. Please try to use

a word
a phrase
a sentence
a list of individual words.

When you finish a rough draft, we will talk in class about how to improve it, interweaving the quotations and punctuating the material properly. We can also talk about crediting sources in a standard way.

The in-class treatment of this paper should include the reworking of real examples on the board or overhead projector so that the students get a lesson in the craft of sentence building.

Another responsibility the teacher will have is to provide a proper kind of preparation for the presentation of oral projects, as the class gains its real life from the students' contributions. Often this preparation is incidental to what is going on in class. A student writes a paper on a song about Van Gogh and the teacher responds by reading the paper with the student's permission, playing the song, and accompanying the presentation with pictures of Van Gogh's paintings, introducing Expectations 26 and 27, the use of non-verbal mediums, as a way of enriching the study of the song.

26. To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process
27. To express an idea in a non-verbal medium

The teacher will be bringing in the school's audio-visual equipment and should spend some time talking about the resources available in the school: records, books, slides, tapes. Suggest that people are resources, too, and find out early in the class who can play a guitar, who can explain fugue form, who understands how the chord structure of the blues works, who can teach the class to sing "Amazing Grace." Find out who has musical friends. Some of the best days the class has are with visiting musicians who will talk about the reasons for what they do, be they Jesus people, Irish nationalists, or devotees of Indian rhythms. In the discussions which follow such presentations, students get involved in considering the way things might be and should be, Expectations 39 and 50. Their delight in music and the people who make it is a natural impetus to deepen their own thought, writing, and discussion and to enrich their language skills.

39. To speculate on how something came to be the way it is to be said the way it was said
50. To attempt to persuade another to one's own belief

What order does all this happen in? Pretty much the order the paper indicates, depending on schedules, availability of records and people, and the needs of the class. Teachers who are more comfortable with a tighter structure than all this suggests would probably be happier teaching some other class.

Do all these things happen? Probably not in any one class or to any one student. The ideas presented here were gleaned from a year's teaching and four very diverse classes. The represent a composite of possibilities. The teacher has to depend on getting a sense of what really must happen next from the life of the class. The teacher's problem is very like the problem of the song maker's, who has to get it all together without losing any of the magic.

All the songs referred to are given in the two volumes of Hogan's Poetry of Relevance; record numbers are listed in a discography at the end of each book. Where I have used songs not in these books, I have listed the numbers of the records after the title.